

A *Guide* TO MODERN RURAL LIVING

THE
Countrywoman
HANDBOOK

BOOK
No. 1

**Kitchen Tools and Labor Savers
— Home Decorating — Furniture
Re-Finishing — Care and Repair
of Hardwood and Softwood Floors
— Washday Shortcuts — Pattern
Reading and Sewing Hints — How
To Get Rid of Flies, Bugs, and
Beetles — House Cleaning Aids and
Household Hints.**

PUBLISHED *by* THE COUNTRY GUIDE LTD., WINNIPEG

INDEX

	PAGE
Fitting Up a Kitchen	1
Doing the Dishes	2
Care of Pots and Pans (aluminum, enamel, iron, tin, and glass)	4
Buying a New Range	5
Kitchen Mending Kit	8
Care of Oil Lamps and Stoves	9
Care of China, Silver, and Linen	11
Table Setting and Service	12
Home Decorator	14
New Rooms for Old	17
Fixing Up a Girl's Bedroom	19
Guest Bedroom and Sewing Room Combined	21
Re-Arranging the Kitchen	23
Slip Covers for Chairs	25
How to Mend Chairs	27
How to Re-Finish Furniture	29
Hardwood Floors and Their Care	31
Softwood Floors and Their Care	33
Kitchen Floors and Their Care	35
Fixing Up Old Floors	36
Aids to Housecleaning	38
Types of Washers	41
Washers and Their Care	43
Shortcuts for Washday	44
Ironing Streamlined	46
How to Soften Hard Water	48
How to Make Soap at Home	50
How to Remove Stains	51
Dry Cleaning at Home	52
How to Read Patterns	54
Making One Pattern Do for the Girls	56
New Garments from Old Shirts	58
Teaching Girls to Sew	59
How to Get Clothes Clean	61
Household Hints	63, 70
Getting Rid of Flies	64
Getting Rid of Clothes Moths	66
Getting Rid of Bugs, Cockroaches and Beetles	67
Rubber is Precious	68
Decorating Linoleum	72

Fitting Up a Kitchen

\$45
J A
Score

IT really is a lot of fun to fit up a new kitchen especially if you have a definite idea of what is indispensable and what is nice but not absolutely necessary. Even if you are not a bride, check over the lists below to see what would make your meal-getting easier and more interesting.

The main thing is to have a plan. It pays. The result is that precious money goes for essentials, leaving the non-essentials to kind friends who are dying to contribute something to the new home. Most modern brides usually draw up a list to indicate what they would really like. This prevents duplication and saves friends a lot of worry.

Below is a list of kitchen tools to buy first. It is the absolute minimum, and can be altered or expanded as you wish. A second list includes equipment that will save a lot of time and labor, and can be added gradually. The third features some ideas for showers.

Practical Tools to Have

- | | |
|---|--|
| 1 kettle with lid for large pieces of meat—6 qt. | 1 shallow baking pan 9x12 ins. (cake, biscuits, cookies) |
| 1 saucepan with lid 1½ qt. | 1 set muffin tins—6 or 8 holes |
| 1 double boiler—2 qt. | 2 pie plates—9 ins. diam. |
| 1 med. frying pan—8 ins. diam. | 1 pancake turner |
| 1 potato pot or steamer | 1 long-handled meat fork—tines 3 ins. long |
| 1 open roasting pan (measures oven) | 1 butcher knife—broad blade 7 ins. long |
| 1 kneading pan with lid for mixing bread | 1 general-purpose knife—narrow blade, 6 ins. long |
| 1 colander or strainer | 1 paring knife—2 are better |
| 1 tea kettle | 1 bread knife |
| 1 dishpan | 1 bread box |
| 1 shallow pan for draining dishes | 1 or more wooden spoons |
| 1 bakeboard (or use well scrubbed table) | 2 standard measuring cups, 1 glass, 1 metal |
| 1 rolling pin (or bottle, sealer, or broom stick) | Set standard measuring spoons |
| 1 flour sifter | 1 vegetable masher |
| Nest of 3 bowls for mixing | 1 toaster |
| 1 wheel beater | |

A Variety of Makeshifts

You will see from the above that a lot of make-shifts are possible. There is no cutter for biscuits or cookies, but you can use the lid of a can or a small glass or a sealer ring. A bread board is really an essential in order to save the edge of the knife as well as the table top. Maybe you can find a smooth piece of wood around home that will do for the purpose. If not, be sure to add it to the list.

More baking pans would be an economy, also bowls. Be sure to measure the oven of the range you expect to use. Leave space around the pans for the heat to circulate. Casseroles and other heat-proof ware are not listed as you are sure to have some given to you. According to what you like to drink, include a teapot or a coffee-maker.

Other Essentials

Don't forget that you can hardly get along without:

- | | |
|----------------------|-------------------|
| Stove and pipes | Washboard |
| Table and chairs | Washbottle |
| Water pail | Washtub |
| Dipper | Clothes pins |
| Pail for waste water | Rope or wire line |
| Vegetable brush | Broom |
| Scrub brush | Dust pan |
| Clock | Cleaning cloths |
| Crocks with lids | |

Containers for small supplies can be made from tins with tight lids. Candy boxes, coffee tins or marshmallow boxes when painted are excellent. Sealers, glass coffee or tobacco jars with good tops are practical for many groceries.

Consider These Worksavers

This list supplements those already given. Study these items that will save precious time and strength:

- | | |
|------------------------------------|-------------------------|
| Food chopper | 2 or more cooling racks |
| Apple corer | Flat wire beater |
| Lemon squeezer | Set vegetable shredders |
| Can opener | Set wooden spoons |
| 2 wire strainers—1 large, 1 medium | |

Knife sharpener	6 everyday medium plates
Loaf pans	6 everyday table-spoons
More pie plates	6 everyday teaspoons
Flour dredger	3 rubber plate scrapers
Salt and pepper shaker for stove	Pastry brush
More saucepans with covers	Set storage jars or cans
Large frying pan	Wax paper
6 everyday cups and saucers	
6 custard cups	

Neat Devices Nice To Have

Interested friends of the bride please note! If you are puzzled about what to give, consult the list below. Any young couple would be proud to own these things, many of which they would otherwise do without. Just the other day a bachelor gave a bride a dustpan and a mousetrap. Very good idea! Don't forget a pussy is often a welcome gift in a new establishment:

Covered roaster	Corkscrew
Basting spoon	Funnel
Set stainless steel skewers	Sealer funnel
Weigh scales	Canning equipment
Fancy molds, large or small	Jar opener
Tube pan for sponge cake	Assorted scoops
Fancy cutters	Carving set
Pie knife	Cookie sheets
Oake box	Potato ricer
Metal flour bin	Pastry blender
Cookie jars	Kitchen scissors
Large pitchers	Quart measure
	Step stool
	1 or 2 trays

Doing the Dishes

START the job before each meal by making sure the water is heating. Also clear a space where dishes can be set as they are brought from the table. This saves the jumble and clutter that results where there is no room to put anything.

The sooner you can get at the washing up, the easier the job seems. Scraping is absolutely essential as it keeps the water clean and pleasant to use. The handiest tool for the purpose is a rubber plate-scraper. Even though it is off the market for the time being, keep it in mind for the future. Next best is soft paper or a flexible blade.

Keeping the Water Clean

For some things a rinse does the trick. This is necessary when dishes have contained mustard pickles, beets, red or purple fruits, or anything that colors the dishwater. Empty greasy pans and wipe with paper. Warming the pan is often a help. Soda dissolved in hot water can be used if necessary, but never on aluminum. Alkalies of any sort ruin aluminum, first by darkening it and eventually by eating holes.

A lot of time and aggravation can be saved by soaking dishes right after use. The minute you have emptied the pan of scrambled eggs, pour in cold water, never hot. Also see that the beater stands upright in cold water. The same treatment pays with the potato masher or ricer, and mixing bowls and spoons. Sugary food and gelatinous mixtures respond to hot water. The ideal way is to wash up-cooking utensils as you go along, but this is not always possible in a rush or where the water is limited.

Stack the scraped dishes in neat piles at the right of the surface where the washing up is to be done, or at the left if you are left-handed. This enables the work to proceed rapidly without confusion or wasted motions—glassware first, then china, silver, cutlery, baking dishes and so on.

Very few people really mind doing dishes when there is plenty of comfortably hot sudsy water. Soft water is not only easier on the hands but does a better job. If you must use hard, soften it first before adding soap.

Dissolve washing soda in hot water and keep the solution in a bottle or sealer. Use only enough to "break" the hardness. This prevents curdling, and less soap will be required to produce a suds. Add sufficient soap jelly or granules to hold the suds. This is the best way to prevent a ring from forming around the edge of the pan at the water level. If it does form, remove at once with a piece of paper. Never use the dishcloth for this.

Keeping water hot is an economy too. That is why many people like to work on the back of the range. Some dish-pans hold the heat better than others. Enamel being thicker than tin, is a general favorite and with care will last for years. An oval shape goes into a sink more easily than a round one, and even on a table seems to occupy less space.

A hot rinse is required to remove the soapy water from the dishes. The ideal way to is set things on edge in a rack at the left of the dishpan and to pour hot water over them, letting them dry of their own heat. Next best is to rinse in a shallow pan of clear hot water and to dry them with a clean towel.

The gay-colored towellings of linen nowadays displayed are a pleasure to use and absorb water more readily than cotton materials. Whatever you favor for washing the dishes, see that it is cleansed with soap and water after use. Boiling at frequent intervals is necessary. Cheesecloth or other open-meshed materials are better than closely-woven fabrics.

Dishmops are good because they help to keep the hands out of water, but require just as much care as a cloth. Keep a cloth for washing glasses, china and silver, and different one for pans and baking utensils. After each meal see that the cloths and towels are hung neatly on a bar or rack where they can dry quickly. Small details such as these add much to the pleasantness of a job that turns up thrice daily.

Lots of people who hate the thought of the dishes are doing the job at the wrong height. The tall ones get a back-ache and the short ones complain the water trickles up their arms. No wonder their dispositions are ruined. To check up your own case, stand erect. The tips of your fingers should at least touch the surface on which the dishpan is placed. Where there is plumbing, the pan will be set on the bottom of the sink. If it is necessary for you to bend even slightly,

you are working at a level that is too low for comfort.

Remedies You Can Try

Even if this has always been your trouble, do get it corrected now, when the demands of war are so heavy. It may only be necessary to add casters to the table or nail on four blocks. It is quite possible to raise a sink, or to make a small platform on which to set the pan.

Supposing you are short, there are two simple remedies—cut off the required amount from the table legs, or stand on a platform so the water will not trickle down your arms. You'll be surprised at the difference it makes.

Possibly it is toiling in a dark, stuffy corner where you stand in your own light, that makes dishwashing a bug-bear. A window to let in light and air, and also a nice view of the flowers or the children's play yard, would make all the difference.

While drying dishes, do use a high stool, even if you are not weary at the moment. By the end of the day you may be very thankful of the energy conserved. Another saving of labor is a cupboard for dishes near where they are washed. If you cannot have one, put the things on a tray or tea wagon to save steps. A cupboard or shelf near the sink for scouring powder, pot cleaners, soap and other supplies is something else to aim at.

Each meal has its own dishwashing problems. Do you droop at the thought of the porridge pot? Try this. Use a double boiler so there is no chance of burning. Stir carefully so the cereal does not work up the sides of the pan. Make sure the lid fits tightly. As soon as it is empty, remove with a soft paper any porridge sticking to the edge and you will not need to struggle later with hardened food. Pour the water from the lower into the upper, put on the lid tightly, and set the pan at the back of the range to steam while you are at

breakfast. Steaming pans is a real economy because a small amount of water does the trick. The lid must fit well.

Perhaps the sieves and strainers are your pet hate. Immediately you have finished the job, remove all the food you can with a scraper or piece of paper. Dip the sieve in and out of bowl of cold water. If you have plumbing let the water run straight on the wire, using a small brush to help. You can deal with what is left by rapping the frame of the strainer sharply on the table two or three times.

Meal planning with an eye to the clearing up is the sign of a skilful manager. Pastry ingredients made up in large quantities, take no more tools than smaller batches. The same with biscuit ingredients. One or two quarts of salad dressing or sauce for vegetables require the same utensils as a small amount. The same bowl and mixing spoon can be used for steamed puddings and a batch of cookies, without hurting anyone.

The way food is served makes a difference to the aftermeal work. A large platter of cold meat with a generous garnish of crisp lettuce saves a plate. You can go still further by adding raw or cooked vegetables and potato salad.

Covered casseroles of glass or earthenware for cooking vegetables or meats, save the bother of pans and may be served on the table straight from the oven.

If you own a ring mold, make it work for you often. What could be more attractive than a ring of jelly with fruit or whipped cream in the centre. Try baking plain cake or ginger bread in the ring and serve fresh or jellied fruits in the centre. Schemes of this nature reduce the number of dishes to be washed up.

Care of Pots and Pans

Care of Aluminum

Stains on aluminum are caused by alkalies in vegetables, by boiling water

and soap. If light, these may be erased by scouring with steel wool; if dark, by boiling tomatoes, rhubarb, rhubarb leaves, or vinegar and water in the utensil. Strong alkaline solutions will actually eat into the aluminum causing it to turn dark and pit. For this reason aluminum utensils should not be cleaned in water in which there is soda or other alkaline cleaning powders. They should be washed as soon as possible after food is cooked in them and food should not be stored in them. Lighter weights of aluminum are dented by dropping or rough handling, so should be treated accordingly. Also they will warp if left empty on a hot stove.

Cold enamel utensils should be heated slowly over a low flame, so that the enamel coating will not crackle or chip. Never pour cold water into hot enamel dishes or set the hot saucepan down on a very cold, wet surface. Food should be soaked off rather than scraped or scoured—especially with coarse brushes, scratchy metal cleaners or scouring powders. Use wooden spoons for stirring foods in enamelware. Be very careful of course not to bang it about or drop it as this will cause it to chip.

New cast iron frying pans and other cooking utensils need special attention before they are ready for use. Rub over the entire inside surface of the pan with unsalted fat or oil, rubbing it in well. Then let the utensil stand aside for several days, or put it in an oven at low temperature (300 degrees Fahr.) and bake it an hour or so. Then wash the pan, rubbing it briskly in hot soapy water in which some washing soda, or other alkaline washing powder has been dissolved. Rinse in clear water and rub dry. Cast iron is so hard that harsh abrasives or coarse steel wool will not harm it. But it should always be dried thoroughly and if it is not to be used again for some time, it is well to rub it over lightly with oil or fat before putting it away. It must, then, of course, be washed again before using.

Tin cooking utensils are made by dipping thin iron into liquid tin. These will not rust, unless this plating is scratched or worn off. Scratchy metal cleaners and harsh cleaning powders should be avoided. To remove burnt food try boiling a little soda and water in the tin pan but don't boil it longer than five minutes. Cake and pie pans made of tin, brown the contents more satisfactorily after they have been darkened from use. The bright shiny finish of new pans reflects the heat, resulting in lightly browned products, until the utensils have been in use for some time.

Glass utensils are much to the fore these days, and are proving satisfactory for top-of-stove, as well as oven cookery. They are attractive for many uses and are well tempered to heat. They are easily cleaned, especially if allowed to soak for a few minutes. Care in avoiding sudden changes in temperature such as pouring cold water into a heated dish, or setting one just out of the oven on a cold, wet table, is advisable.

Regular Cleaning

Much less energy is required to keep pots and pans entirely free from accumulations of dirt and grease by cleaning them thoroughly whenever they are used, than to take a day off now and then to try to banish weeks of collected stain. Do not let the bottom of pans become blackened, if it can be avoided. The heat is usually just as intense, or more so, on top of the stove lid, as over a direct flame. If it seems really necessary to put the saucepan over a flame, rub a thin film of soap over the bottom. Then the black will come off like magic, when rubbed with a piece of damp newspaper, before washing the saucepan.

In order to soak cooked-on food from saucepans and baking dishes, it isn't necessary to fill the utensils to overflowing with water. Pour in a small amount of water—preferably warm—

swish it about, and throw it out. Then turn the dish upside down on the table or in the sink, until you are ready to wash it. Presto! The firmly stuck food comes off in no time at all. Try it on your scalloped-potato casserole, the saucepan in which you made cream sauce, and your bread mixer.

Of the smaller pieces of kitchen equipment, knives are most often maltreated. They should be hung or placed in a rack, so that they do not jostle against each other, and against other pieces of equipment. Never put the knives right into the dish water. The handles will almost surely be loosened and hot water may, in time, spoil the temper of the knife. Besides, it is dangerous for your fingers. Knife blades should never be heated in a flame, as this will surely destroy the temper. Avoid gritty cleaners, and sharpeners that actually wear the knife down before its time.

You'll find that your kitchen utensils stay in much better condition if there is "a place for everything and everything in its place." Kettles are better placed in a single row on a shelf, than stacked on top of one another. Dents in aluminum and chips in enamel occur less frequently. Smaller pieces may be hung on individual hooks, and you'll be surprised at how many you can place on a small wall space in your cupboard or pantry, if you plan things carefully. One shelf divided into a series of upright partitions is the ideal arrangement for storing pie plates, cake pans, cookie sheets and other flat utensils.

Buying a New Range

For lasting satisfaction it pays to buy from a company that makes a specialty of coal and wood stoves. This is more essential with a range than with many other things because of the hidden values in the shape of drafts, insulation and inner construction. A manufacturer who specializes on such things and is proud of his reputation, is not likely to

put inferior products on the market.

During the last few years more attention has been paid to the outward appearance of coal and wood ranges. Following the lead in electric stoves, they have been streamlined, enamelled and altered in style so that grandmother would hardly know them. Whether they will last a lifetime remains to be seen, but at any rate they are nice to look at and a pleasure to care for. Gone forever is the disagreeable task of blacking the top, and it is no trouble at all to keep the enamel clean and shining.

Know What You Want

At the outset, measure the floor space available; also the wall space. There's no use considering a stove which cannot be squeezed in. You will find that modern kinds have the reservoir on the right instead of the left, and many have none at all unless you want one.

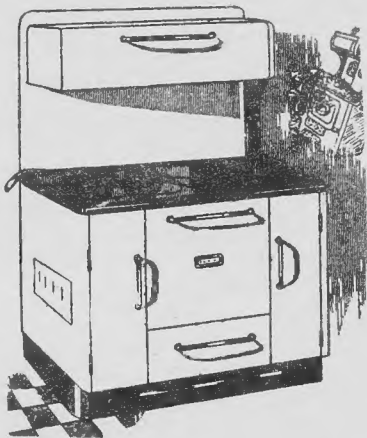
If you have a chance to pick the location of the stove, see that the light comes from one side, preferably the left, and not over your back. Put it where it will be handy to the cabinet or other surface at which the food is prepared. This may save you miles of steps during the day. When possible have good ventilation in order to carry off steam and cooking odors. Never place a range where cold drafts from the door in winter will strike the cooking top. Not even the best metals will escape warping under such conditions.

In studying different types, learn all you can about the inner construction, insulation, drafts and firebox. These are some of the essentials and reliable firms are proud to explain the excellence of their products. A firebox that is roomy and well-designed will not require as much stoking as a smaller one. Find out the length of stick it will take and make sure the ash-can is large enough. If you have a water-system, secure a water front to fit the new stove.

Get a thorough explanation of the way the drafts operate. A slide damper

at the back allows you to regulate the amount of heat going to the oven. Study the circulation of air around the oven and enquire how and when the flues should be cleaned. Check dampers mean a lot in this windy climate, so find out where they are and the way they work. Ask about the metals used in construction and what is the weight of the range.

One feature of the newer models that will appeal to you is the placing of the smoke pipe at the rear of the splash-back, instead of in front. This makes the cooking top easier to clean, it gives extra room for pans or a wash-boiler, and it results in a much better looking stove. Further it prevents dirt from lodging around the pipe where it went through the warming closet.



Most ranges are available either with or without a warming closet, so it is a matter of personal preference. In discussing the newer models with various people, I found some who declared they would rather have a shelf instead of a warmer. Some salesmen claimed women just kept it full of pots and pans, and others said irons were stored there and made the closet sag.

I confess I could not manage without a warming closet when heating the dishes for dinner or keeping food hot and tempting for the late-comer. It is not necessary to use it as a pan cupboard or a holder for sad-irons. In many of the new stoves there is a special compartment for utensils under the oven. If you decide to have a warming closet see that it is roomy, strongly constructed and rigidly braced. Examine the interior finish and the way the door is hinged.

Roomy Oven Important

Then consider the baking oven and the size you require for your household. Salesmen have a way of telling you that ovens are being made smaller these days and that people don't want large ovens any more. Maybe you do not need the largest size at present, but in making a lifetime purchase, be sure that you have ample room in the oven for the baking to be done at threshing or other rush seasons. In studying pamphlets or the actual ranges compare the sizes given for the length, depth and width of the oven. Firmly resist the suggestion that nobody wants a roomy oven nowadays.

As a check, measure your own oven and the bread pans you already have. To give satisfaction, the floor of the oven should hold six loaf tins without crowding. If you size this up carefully, you will avoid disappointment in the future.

The newest models feature enamelled oven linings that can be removed for cleaning when necessary. Others are made of stretcher steel, the black metal lining with which everyone is familiar. All good ranges are now equipped with reliable thermometers, registering in degrees Fahrenheit. This saves no end of labor as you can tell at a glance what is the interior heat of the oven.

Compared with older types, modern oven doors are much easier to open and close, the weight being carried by concealed springs. Ask the dealer how these

are operated and adjusted. To prevent accidents in handling hot dishes, non-tip racks are included in most ranges. Insulation of the oven is another important point to investigate. And be sure to find out what has been done to prevent the oven from warping or buckling.

Points About Enamel

In order to produce a range that is beautiful and easily kept clean, manufacturers are applying a great deal of porcelain enamel. You may wonder, as I did, whether this would be durable enough for farm use. Of course enamel has been employed for many years and seems to last well, but on these gleaming stoves all the outer surfaces except the cooking top, and many inner surfaces, are coated with enamel. Therefore what the stove will look like 25 years from now, depends upon the quality of the enamel, the way it is applied, the number of coats given, and on the treatment it receives from day to day.

Find out from the dealer what assurance is given by the company about these points. In any case enamel is likely to chip if it is roughly treated or given a hard blow. If acid is splashed on to enamel there is danger of it being permanently marred, so be careful to wipe up vinegar or any other acid with a dry cloth at once. Enquire if there is any guarantee given about spotting of the enamel.

When cleaning an enamelled range, wait until the surface is cool before washing it. A cold wet cloth on hot enamel may cause it to crack or "craze." This is a permanent injury that can be avoided. Use a clean cloth and where necessary a mild abrasive that will not scratch. Wipe up spilled food immediately to prevent it being burned on. Grease allowed to scorch is very hard to remove.

One of the things about these modern ranges that will delight your heart is the absence of fancy trimmings that require

polishing. The surfaces are plain, smooth and free from dirt catchers. Bolt heads and hinges are concealed and handles are cool to the touch even when the stove is in constant use.

Knobs that may burn the fingers are few, and dampers operate smoothly. One-piece doors are simple to operate and conceal unsightly grate shanks. Reservoirs in some models have a handy spout at the bottom.

One point more. You will find it takes a little time to become used to a new range.

Kitchen Mending Kit

IN every large hospital one of the most important members of the staff is the house surgeon, who is relied upon to look after the welfare of cases needing operation. Similarly one of mother's many jobs is that of patching up not only the family when they are ill, but the house as well. Especially where there are children it needs surgical attention once or twice a year, and the homemaker finds herself unanimously elected to the task of acting as mender-in-chief. If it isn't a knob which has parted company with the sideboard drawer, it is a tear in the wall-paper, or a hole in a useful pan. The 20th century woman discovers that the efficiency of the home suffers if her equipment is not in good condition, so in self-preservation acts as tinker for the family.

The spring is the best time to check up the repairs for the whole house. Make a list of the things needing attention as you go about the weekly cleaning, for there are sure to be a hundred and one little things which are soon mended with the aid of a few useful tools. I find it is a good plan to collect the mending and to take the best part of an afternoon or a day to dispense with it. This method saves a good deal of time in the end and puts the work on a systematic basis.

As a permanent part of the household equipment there is nothing as handy as a mending kit. A house surgeon never attempts to do his work without the necessary instruments, neither does a

man on the farm fix machinery without tools, so why should a woman tinker be behind the times? The mending outfit need not be expensive, but should include useful items, such as a hammer, a monkey wrench, a screwdriver, a gimlet, a pair of pliers, a putty knife, a pen knife, an oil can, tacks, nails and screws.

Glue is one of the best patchers a woman can have in her kit, for there are so many uses to which it can be put. It is sold in tubes or in flakes. The former is perhaps the handier kind but the latter can be made ready for use by using two clean empty cans. Choose one a little smaller than the other, putting glue in the inner part and water in the outer can. Heat on the stove until melted, and after using leave the remainder where it is for the next time, so that none will be wasted. Glue is of immense value when mending furniture which has come apart or is broken. A chair that is fairly falling to pieces can be restored to its former serviceability by the use of glue for rungs, legs and other parts. It is always a good plan to hold the chair in place with cord for 24 hours, so that the glue will harden properly. If, after your last trip to the city, you noticed that the lining of your suit case was torn or loosened, use glue to patch it up. Although umbrellas are not much used in this country, yet in most homes there is one, and often it is in a perilous condition, owing to the handle being loose or entirely detached. Glue will do the trick in a short time and will make the "bumbershoot" seem like a new article.

Broken china is a thing that is usually unearthed in the spring, when one is tempted to throw out many a pretty piece which can easily be mended with glue or crockery cement. Knives minus their bone handles are a regular nuisance, so gather them up and give them first aid with glue. Allow it to harden for at least 24 hours and do not let the handles lie in the water when washing them.

Speaking of patching reminds me that there are many uses for adhesive tape in a house. If a piece of hose employed on washday suddenly springs a leak, use several plies of adhesive

tape to tide over the difficulty. This material is also good for strengthening the handles of tools which are split, or even broken. If there is no glue available a split chair rung can be successfully repaired with adhesive tape.

Screen windows often have to be put up or patched when the men are away, so it is wise to have some wire netting in your equipment. A coat of paint keeps it from rusting, and also prevents the smallest mosquitoes from creeping through the meshes.

As every woman does her own picture and curtain hanging, a step ladder is absolutely essential. Screw hooks and eyes come in very handily at times when the baby is learning to walk, and has a playful way of pushing the screen doors open. A screw hook and eye put on the screen will prevent him from "taking a header" down the steps and will save you the trouble of swatting several hundred of flies. When putting on the catch, set the eye on the door and the hook on the jamb, using a gimlet to start the holes. This saves the paint being spoiled when the door swings shut, for the hook does not fly out and get caught.

Clothes hooks are often wanted in a hurry, so keep some in case the necessity arises. If a peg is placed at the right height for children, they will be more apt to hang up their clothes than if they have to climb on a chair to reach it.

On the market at the present time there are some very good mending materials for leaky pans, pails and wash boilers. About the best are the small screws and bolts which renew the youth of the utensils in a jiffy. On taking the mender apart you will see a metal disc, which goes on the outside of the vessel, while the nut and a smaller disc are placed on the inside. A small wrench goes with the set so that each mender can be easily tightened. This way of stopping a leak is far more desirable than the common practice of forcing a piece of cloth through the hole. It is merely a temporary expedient at best and certainly does not measure up to the modern conception of what is sanitary. Germs have a splendid opportunity of lodging in the folds of such

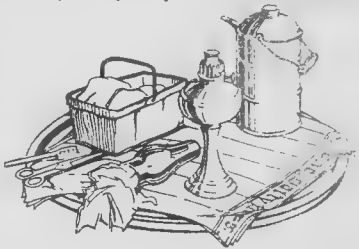
a makeshift, while it is impossible to clean the pan thoroughly. Food cooked in a vessel mended in such antedeluvian style can hardly be called savory. Beside the rivets mentioned, cold solder can be obtained for mending all kinds of metal utensils.

A little care will keep a mending kit in good condition for many years. A dry place for storing is most essential, for if there is dampness around the metal pieces will surely rust. Before putting them away, see that they are thoroughly dry, and every few months give them a light coat of oil or paraffin.

Care of Oil Lamps and Stoves

WHEN evenings become longer the eternal coal oil lamps seem to assert themselves in a most unpleasant way. No one claims to be fond of keeping them in order, yet by using the best method they become more bearable to live with. Their cousin the oil stove needs just as much care, especially in the winter season. The portable oil heater is such a boon for heating a room in winter or "between seasons" it should be thoroughly overhauled and it is made ready for use at a moment when there will not be an exasperating wait when a cool spell suddenly arrives.

When lamps or stoves are being constantly used, daily care is essential. The



of the reasons why people hate cleaning them is that often they receive attention only when burned dry or when the lamp chimney is black. The job is then actually unpleasant and the ensuing odor is decidedly disagreeable.

Much of the happiness in a home depends on the lighting, so it is economy in the end to keep the lamps in good condition. If they smell strongly, if the wick is pointed, and if the glasses are smoky, it is an impossibility to read with any degree of comfort, and it is putting an unreasonable strain upon the eyesight.

Bowls of lamps and reservoirs of stoves should be kept filled to about one inch from the top of the container. It is not wise to fill them to the brim as there should be some room for expansion. The outside must be kept free from oil or the first person who picks up the lamp will have an oily hand with a strong smell. In case of any oil being spilled it is a good plan to stand the lamp on newspaper while filling it.

It is a great mistake to trim wicks by rubbing or with scissors, as a pointed, ragged flame will nearly always result. Instead, a piece of soft paper wound around the forefinger will enable you to smooth down and pack the layer of carbon on top of the wick. This treatment ensures an even flame which can be turned high enough to produce its full quota of light. A pointed wick can never be raised sufficiently to ensure good illumination.

One Cause of Unpleasant Odors

A wick that is allowed to burn dry is practically spoiled, for, until a new one is put in, the lamp or stove will give off an unpleasant odor. Carbon particles which will be found around the burner after burning dry should be removed with a small brush, or the result will be a disagreeable smell. If the brush fails to remove all the pieces of foreign material, the burner should be boiled in a solution of washing soda and water. If you have an old wash-boiler or discarded kettle several lamps can be treated at a time. It is a good plan to give the burners a soda treatment at stated intervals to act as a purifier.

Wicks, if boiled in vinegar before using, will burn with a brighter flame than would otherwise be the case.

Nearly everyone knows that a wick will burn to the last couple of inches if a piece of cotton cloth is attached to the end. Even though the wick is out of the oil, the fuel is sucked up through the cloth.

Lamp chimneys are most successfully cleaned by using tissue paper or dress patterns which are now out of fashion. A steaming kettle is also useful when looking after lamps. I have found a discarded raw silk blouse or child's dress very useful for giving a nice polish to glasses, after the soot has been removed with soft paper. Soapy water, followed by a rinse in clear warm water, is preferred by some people for cleaning lamp glasses, but special care must be taken to dry them well, or moisture on the glass will cause it to crack on being heated. It is a good plan to put new lamp chimneys into cold water, bringing them slowly to a boil in order to make them less liable to crack.

The doors on oil stoves and heaters should be cleaned often so that you can keep an eye on the flame. Wicks should be packed down in the same way as the lamps, and ought never to be rubbed or cut. Wickless burners need attention at least every second morning. A small whisk is an excellent thing for brushing off the metal jackets and flame-spreaders as well as the burners themselves. This should be done gently so that nothing is put out of place. Care should be taken in lighting to avoid leaving a match-end behind, as it will produce a yellow flame which gives off light but no heat. It always pays to see that food spilled on the stove, or in the oven, is wiped up immediately, for when it dries it is difficult to remove.

Keep Utensils Together

A basket or box for holding the cleaning equipment is an excellent thing to have. In it can be kept soft paper or old patterns, an old toothbrush, a whisk, a couple of soft cloths, and new wicks. This if placed in a cupboard or corner is always ready for action, saving a search for equipment when it is time to clean stoves or lamps.

Many accidents have occurred through

careless handling of lighted lamps by adults and children. The results were often fatal and so it is worth while to impress upon everyone's mind that unlimited care must be taken in carrying lamps and in putting them where they are safe. An oil heater should never be lifted from one room to another while lit, even though the distance is short. It is also unwise to leave it in a room without any ventilation for it needs oxygen as much as we do. In a room that is "hermetically sealed" the atmosphere becomes stuffy and undesirable for breathing. The same thing is true of lamps but to a lesser degree.

Care of China, Silver and Linen

Protection from Dust

Even if one wished to do so, keeping all one's treasures on the sideboard is an impossibility because of the cleaning and polishing entailed. In this dry, windy climate, things inside the buffet become dusty in no time, so I have worked out a very satisfactory method for protecting extra china and silver.

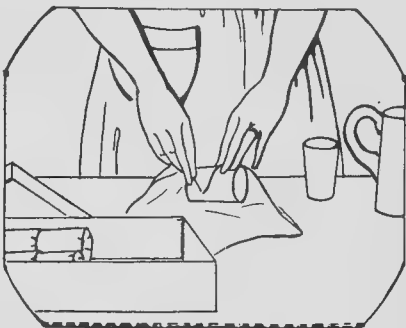
When friends drop in for a chat and a cup of tea, instead of counting china and removing dust, I reach for a box in which are my finest porcelain cups and saucers, knowing that they will be as speckless as when they were put away. Great-grandmamma's hand-wrought teaspoons are there too—but I will tell you about them later. Not only does preparedness of this kind give me a feeling of poise and calm, but it means that I use my best china quite frequently.

And the same with glassware. How much it adds to the beauty of the dinner or supper table, provided that it is bright and shining. To ensure this I keep a water jug and glasses in a large cardboard box, with tissue between to prevent breakages. Each piece, polished until it shone, went into that box very soon after our guests departed and I know positively they are ready for the table whenever needed.

Sherbet glasses and other stemmed ware are such lovely things that it

seems such a pity not to use them on a festive board. Certainly if they stand in neat rows on the buffet shelves they will require washing just before the table is set and that adds to the work of preparation. To avoid this, I keep these treasures in a box of the right size and they are always in the best condition.

Extra silver has an aggravating way of emerging blue-black with tarnish, at



the very moment when it is required. With my scheme, the silver in storage practically never has become discolored, even over a period of years. After using an article, I wash and dry it very carefully because the merest trace of dampness encourages tarnish—even handling with bare fingers leaves enough moisture to cause future discoloration of the metal. Therefore to protect both the silver and my hands I wear gloves when polishing it. I rub up each piece with one of those chemically treated polishing cloths, or with a good silver cream, and at once wrap it up in moisture-proof paper.

For this I buy cellophane by the roll, using plenty for each article, lapping the edges well and turning in the ends. Anything being put away for a long period, I tie with string to make sure that moisture cannot enter. I like transparent paper because I can see at a glance what a box contains. A sheet may be used over and over again provided it is not torn.

Moisture-proof paper can also be secured in the form of bags or sacks, and besides there are the chemically treated boxes and bags which prevent tarnish

from forming. Lucky is the person who possesses such things. Jewellers often furnish pockets or rolls in which flatware can be kept with safety, provided air does not enter. You can make these pockets yourself out of cotton flannel, but be sure to allow plenty of material to fold over. For extra pieces such as salad forks, pie knife, or a cake knife, you will like the plan of wrapping in cellophane or other moisture-proof paper.

To look their best, one's treasures need a background of linen, spotless and free from wrinkles. After ironing with care my finest cloths and serviettes, I lay them in boxes that fit into the buffet drawer. This prevents mussing or creasing and ensures a nice looking table. For dinner napkins I have a box capable of holding two dozen. Small serviettes I store in shallow boxes and am rewarded by having plenty whenever needed. Small doilies go into a suitable box and large ones on a linen roll to prevent creases.

It happens that I have two beautiful teacosies which spend most of their time in boxes in a handy drawer. If I need one for protecting the teapot, while serving tea to guests, it is easy to reach and in perfect condition. Of course, I have not found just the right boxes for my treasures all at once, but year by year I pick up a few.

I need hardly say that a good sideboard is a wonderful help in storing family possessions. Ours is a large cabinet we planned ourselves so that we might have ample shelving and drawer-space. By having several shallow drawers instead of a couple of deep ones, there is no need to dig down to the bottom to find the exact thing required.

In expecting visitors for a meal, I like to set the table early. This gives me a feeling of preparedness and allows me to make the whole thing as lovely as possible. A level table, large enough to prevent crowding, covered with a thick pad, and finally with a damask cloth laid smoothly—there you have the foundation of an enjoyable meal!

The flatware and china required depends upon the menu, but it is easy to get what I need from the various boxes, and what a comfort to know that every-

thing is in first-rate condition. I find a list of articles required made out in advance relieves my mind of unnecessary work.

No one with a sense of proportion would dream of displaying her treasures, but it is nice to use one or two "old friends" bits, perhaps a glass plate, or a silver sauce-boat, or a china compotier for fruit in the centre of the table. For a change I sometimes use silver entrée dishes instead of the regulation vegetable dishes. I find that in addition to the necessary china and glass, one or two choice articles produce the most charming effects with very little effort on my part.

After dark is the nicest time to entertain because one can use candles for lighting the table. Sometimes I decide on china candlesticks, but those I like best are the old silver pair that have been in the family for generations. Most of the year they are snug in a box protected by cellophane, but they never fail to rise to the occasion in all their mellow beauty. I like to think that they feel as much at home on our farmhouse table as they did across the ocean 100 years ago in a very different setting, and that there can be as much real charm and graciousness on these plains as in the lovely homes of the old land.

In planning a menu I keep color in mind—color in candles, in flowers, in china, in food. I find it no harder, and much more interesting, to arrange an ensemble that is satisfying to the eye as well as to the palate, than to be content with something drab and dull.

Table Setting and Service

FASHIONS in table service change like all other fashions and the keynote today is simplicity. At a table set correctly by the modern trend no one is likely to get muddled about what to use for the different courses.

The breakfast or luncheon table can have doilies or runners as gay as you like, but for dinner a full sized table cloth in white or white with some dainty color worked into it.

The dinner table requires a silence cloth and the table cloth is laid with

the lengthwise crease in the middle of the table. For a formal meal there shouldn't be any other creases.

The centrepiece and decorations must not be so high for any meal that they obstruct the view across the table. Candles are never used in daytime and if they are used at any other time they should be lighted.

Laying a Cover

A space from 20 to 24 inches is allowed for each person at the table and this space is known as the "cover." The cover has a napkin, a glass, the silver required for the menu and a plate in the centre, placed in line about one inch from the edge of the table. The silver is placed in a straight line, in order of use from the outside in to the plate, forks to the left, spoons and knives to the right, the tines of the forks are up, the blade of the knife towards the plate and the spoons outside. If there is much silver needed the dessert silver is not placed at the beginning of the meal but brought in with that course. Salts and peppers, if individual, are placed just above the plate, otherwise one set goes between each two covers. (See diagram.)

Jelly, pickles or other relishes are placed on the table with their serving silver beside the dish, not in it.

There are three types of table service, known as the Russian, a very formal service, the English or Family service, an informal service and the Compromise, a combination of the two.

At the informal service all food is placed on the table for each course in dishes or platters and the host and hostess or other members of the family dish it up. At the Russian service everything is served from the kitchen. Some may be brought in on the plates by waiters and placed before the guests and the rest passed in serving dishes by the waiters. They go to the left of each guest and hold the dish on one hand at table level and the guest helps himself. If the dish is hot the waiter has a folded napkin on his hand under the dish.

Formal or Informal

Usually it is easier to remove things from the left too, but the comfort of the guests must decide this; if going to the left crowds the guest then take from

the right. Never reach across or in front of anyone to pick up or place a dish.

Service plates are used only at formal meals. They are not removed until the main course is served, the previous courses are placed on this plate.

A lace or linen doily is used under a cocktail or dessert glass to prevent any slipping on the plate. At the Family style service the dinner plates are placed in front of the host, the vegetable dishes a little to the side of his cover or before the hostess and the serving platter is brought in last and placed behind the plates.

The carving knife and fork and fork-rest are at the right outside the server's cover, silver and the serving spoons for the vegetables and gravy beside their dishes.

At the Compromise service the waitress stands at the left of the host and takes the prepared plate and places it before the hostess, and the next to the guest of honor and the next to the person to her right and so on in the order in which they are seated. It is not customary now to serve women first. If there is no waitress a son or daughter of the house can act and then sit down when all are served.

At the Family service all plates are passed from one to another down the table.

All vegetables go on the dinner plate. Individual dishes are not used.

The salad course may be served with the dinner course at an informal meal but as a separate course at the other services.

It adds to the attractiveness of the table to arrange the salad on individual plates but it can be served from a salad bowl.

If the salad is eaten with the meat course separate forks are not used.

Removing Dishes

After the meat or salad course all the serving dishes are removed, then the individual plates, the relish dishes and salts and peppers.

Never stack plates. Remove them one at a time for formal occasions or one in each hand for informal. Use the left hand at the left side for removing and placing to avoid touching the guest with

the elbow.

Fill water glasses without lifting from the table. If too far to reach easily, pull to the edge.

Finger bowls are sometimes used at formal service or if the dessert is the kind that soils the fingers. They are usually brought in on the dessert plate and placed before the guest who picks up the bowl and its doily and sets it behind the dessert plate.

Coffee may be served from a tray or in the living-room or on the porch after the meal.

The handle of the cup spoon should be in line with the cup handle.

The hostess must remember that no two people can serve a meal exactly alike. Each must consider her equipment and her help, and plan the service that she can carry out with ease. A couple of courses of well cooked and

daintily served food with a hostess graciously directing the social time is more appropriate than an elaborate meal with an exhausted, flurried hostess, jumping up to look after the service.

Key to Diagram

1. Luncheon plate.
2. and 3. Bouillon cup and saucer.
4. Dessert spoon.
5. Meat knife.
6. Bouillon spoon.
7. Salad fork.
8. Meat fork.
9. Table napkin.
10. Bread and butter plate.
11. Butter spreader.
12. Water goblet.
13. and 14. Salt and pepper.

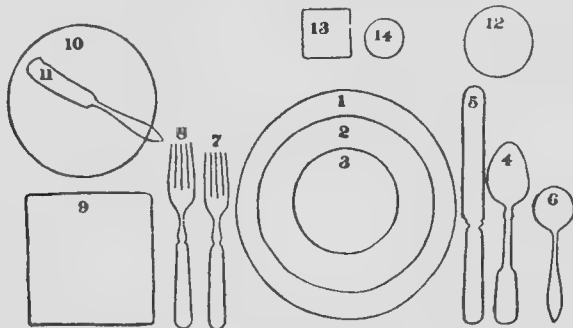


Diagram of a correctly laid cover.

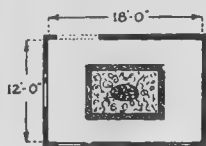
The Home Decorator

In order to achieve this atmosphere of attractiveness, every home decorator must first concern herself with one of the most important phases of interior decoration—that of “room backgrounds.” And, what better medium have we for accomplishing this transformation than paint and wallpaper!

When we speak of “room backgrounds” we refer to the floors, walls, ceiling and woodwork. If any one or all of these have been incorrectly decorated

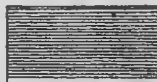
it is impossible to effect an improvement by merely purchasing well-designed furniture or attractive draperies. Room backgrounds must be correct if the results in decoration are to be satisfactory and really liveable.

All too often, homemakers eager to effect some decorative improvement make the grave error of choosing wall-papers that are too conspicuously patterned. The colors are usually too intense, too vivid, and the designs too



A 6'-0" X 9'-0" RUG

THIS 6X9 FT. RUG IS OUT OF SCALE WITH THE SIZE OF THE ROOM IT IS TOO SMALL AND THE DESIGN AND BORDER TOO CONSPICUOUS



HORIZONTALLY STRIPED WALLPAPERS TEND TO LOWER THE HEIGHT OF A ROOM AND ELONGATE THE WALLS. SUCH PAPERS ARE BEST SUITED TO CONTEMPORARY ROOMS



VERTICALLY STRIPED WALLPAPERS GIVE THE ILLUSION OF HEIGHT TO A ROOM AND THEREFORE ARE ESPECIALLY SUITED TO LOW-CEILINGED BEDROOMS



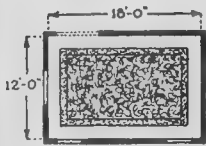
PLAIN WALLS, EITHER PAINTED OR PAPERED IN LIGHT HUED TINTS WILL GIVE THAT EFFECT OF SPACIOUSNESS SO DESIRABLE IN THE CORRECT DECORATING OF THE SMALL ROOM



THE LARGE ROOM WITH EXPANSIVE WALL SPACES MAY BE REDUCED IN SIZE AND MADE DECORATIVELY INTERESTING BY THE USE OF PANEL MOULDING

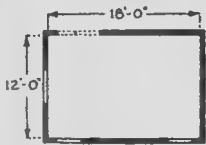


CARE SHOULD BE USED IN SELECTING .FIGURED WALLPAPERS. THEIR DESIGNS, SCALE OF PATTERNS & COLORS MUST BE CONSISTENT WITH SIZE, EXPOSURE, PURPOSE & CHARACTER OF ROOMS



A 9'-0" X 13'-6" RUG

THIS RUG IS SCALED CORRECTLY TO THE SIZE OF THE ROOM ITS DESIGN IS SYMMETRICAL, THE COLORS PROPERLY SUBDUED AND THE BORDER INCONSPICUOUS



CARPETING LAID FROM WALL TO WALL

HERE IS SHOWN HOW THE USE OF CARPETING IN THE SAME LIVING-ROOM GIVES TO THE ROOM AN APPEARANCE OF GREATER SPACIOUSNESS

large in scale (size). Such wall treatments tend to make rooms appear small, very unrestful and detract considerably from the furniture, draperies and decorative accessories.

In choosing paint the same error is often committed by selecting a color for either walls or woodwork that is too intense, vivid and usually too dark in value. With few exceptions it is advisable to choose neutralized colors, those that are soft in tone and very light in value (tints). To get soft neutralized but colorful effects of subtle decorative charm with paint, one must mix paints. The manufacturers of paints have exercised a great deal of effort to produce for us excellent "base" colors. It is from these colors that we are able to make any number of other lovely tints to fit in with our own particular decorative schemes. Just a tip about mixing

colors—always be sure to add the darker colors to the lighter colors, never vice versa.

One of the first principles to bear in mind when planning room backgrounds is that every room should be decorated in an "ascending scale of values." This means that the floor (the visible portion of the wood as well as the actual covering) should be the darkest part of the room. The furniture (upholstery) and draperies should be of medium value; the walls comparatively light with the ceiling the very lightest value of all. The home decorator will never go amiss following this rule, though we admit that exceptions to the rule have been made with decorative propriety by professionals. It must be borne in mind, too, that the value of the colors one would use in the upstairs rooms would be lighter than those chosen for the

lower rooms of the home.

There are other factors which must be considered if we wish to create attractive and correct backgrounds; these are the size of the room, its exposure, its purpose and its character or period style. Let us take these factors in their respective order and see just how they influence the selection of room backgrounds.

First it is the size of the room that determines for us the amount of color and design we may use in our floor coverings, walls and woodwork. If the room is small, we find it advisable to keep the colors light on walls and woodwork and use very little if any pattern (design) on the walls and in the floor covering.

Next, we find that the exposure of the room (north, south, east or west) demands that we choose our colors accordingly. If the room is inclined to be dreary, then we must introduce light colors of sunny hue—"warm" colors, such as yellow, tan, ivory, coral or pale pink. If the room should be very large and extremely sunny (perhaps of southwest exposure) then it would be advisable to choose for the walls, a "cool" color such as mauve, green, blue or grey and in a slightly deeper value than for a small room.

The purpose of a room would also guide one as to the type of wall and woodwork finish to choose as well as floor covering. That which would be well-suited to a living-room would scarcely be suited to a kitchen or bathroom or even a bedroom.

Our next problem is the character of the room. For example, one would be ill-advised to use a very conspicuous, rough textured plastic wallpaper in a living-room in which the furnishings were conservative. Such a background is only suited to heavily carved furniture, such as Elizabethan or Jacobean and requires a room scaled in proportion. We do, however, find this mistake being made quite frequently, with the

result that often an otherwise attractive decorative scheme is completely ruined.

Since floors are a very important part of every room background, we would like to say a word about them and their coverings. First of all, the size of rugs is very important; the more nearly a rug measures to the actual size of a room, the larger that room will appear. Especially is this true if the pattern of the rug is inconspicuous and symmetrical. Large centre medallions on rugs may look attractive just as designs within themselves but on the average living-room floor they are too "attention-compelling" — they attract more than their share of notice, thereby destroying the decorative solidity and charm of a room. In a dining-room one may use a rug with a centre medallion on it since the dining table will overshadow it.

A rug in which the colorings are vivid and intense should be avoided. There are many attractively patterned rugs in which the colorings are properly neutralized (reduced in intensity). It is well to remember, that conspicuous borders on rugs detract from the size of a room.

Equally as important is the actual floor itself. This should never be stained or painted in a light taffy-color. Obviously such a floor is inconsistent with good decoration—it forms a conspicuous border effect around a rug and tends to "lift" the floor. It contrasts in a disagreeable manner with the soft, neutralized tones of the rug covering it and is equally out of harmony with walnut, mahogany or maple furniture. Every stained or painted floor should suggest stability, strength and support. This cannot be achieved by the use of light colors or light stains; only by dark colors can a room be given a substantial decorative foundation upon which to build the lighter colors and values.

In choosing linoleums one must exercise the same caution as when

choosing rugs or carpeting. The colors must be in harmony with the colors of the rest of the room scheme and be sufficiently subdued to keep their place. The designs must be in keeping with the purpose and the character of the room; they must be properly scaled to the size of the room.

For the home decorator who feels the least uncertainty about choosing designed room backgrounds, we would advise selecting either plain effects or those of very simple and inconspicuous pattern. Either type of background permits the home decorator far greater scope in the use of pattern (design) and color in the upholstery and drapery fabrics; in the cushions; in the use of colored reproductions of paintings for the walls; in the use of sparkling metals, pottery and glass in decorative accessories. Like the velvety lawn that so greatly enhances the beauty of gaily colored flowers — simple backgrounds will do the same for the decorative furnishings of a room.

New Rooms for Old

MY mind teemed with plans as I looked at Ben's room, closed since he had joined the Air Force a year ago. It was such a sturdy utilitarian room. How could I make it over with as little outlay as possible into a dainty one for Nancy? I had just received word that morning that my sister's 14-year-old daughter was coming out to us from England for the duration.

The plain painted walls were all right for a boy but I wanted a softer finish for the room I was planning for Nancy. So I set out to search for a paper that would give me the right background. I came across one on sale, a lovely soft pearl-grey with a lavender tint, sprinkled over with stars, that was admirably suited to my needs. When that paper was hung and the wood-work painted oyster-white it was most satisfactory.

The heavy brass bed in the room was next consideration and was a puzzle. The springs and mattress were in splendid condition. Could I try to make something more up-to-date of it? I got my handyman over and we set to work on it and found it could all be unscrewed, so we took off the tall head and foot from the steel frame, leaving only the sides and ends on which the springs rested. The removal of all that brass made a great transformation in the room.

The large oak study table and chiffonier in the room were relegated to the third floor and a discarded dressing table brought down. Its back and mirror were removed in order to make an old-fashioned dressing-table with a valance on it. Surely those old overdrapes at the window could be dyed as a lining for the foundation! They could and were. I colored them a deep flesh with one of those easy-to-handle dyes, and when the green taffeta, which I had purchased, on sale too, was box-pleated over this foundation, an almost opalescent effect was procured which was very pleasing.

The dressing-table was most satisfactory, particularly when two inexpensive old-fashioned looking white and gold figure lamps with green shades were purchased for it. The mirror from the back was taken out and set flat against the wall above the table with hooks procured for that purpose. The old dressing-table stool was covered with a piece of needlepoint that had been rolled away in moth flakes for several years, its lovely greens and autumn colored flowers blending with the taffeta and making a happy contrast. An attractive dressing-table had been achieved which had cost little more than the taffeta and lamps.

FROM the attic store room, to which nearly every housekeeper turns in moments of stress, an old davenport and an ottoman that had been sent me years



The finished result of work is a green and cream room.

ago by a great aunt were brought down. They required a great deal of rubbing before a good polish was acquired but were quite effective when I covered them with green cretonne patterned with golden-brown wheat heads.

One of my choicest possessions is a beautiful old walnut chest of drawers with heavily carved handles in Harry's room. I had this refinished and placed to best advantage in Nancy's room. A mirror in a walnut frame was hung above it, and on either side an old-fashioned gaily colored Godey print.

Then the curtaining of the two difficult windows had to be dealt with. I made plain white marquisette ones and hung them right to the floor. The green box-pleated overdrapes I made to match the dressing-table were cool, crisp and fresh looking.

I next set out optimistically to shop for a bedspread, and found that the patch-work ones I had set my heart on looked too formal, chenille ones too modern, while taffeta and satin ones were too expensive and they did not look well anyway with the furniture. After several fruitless trips, a delicious pale-green barred dimity muslin, besprigged with tiny blue and pink flowers, was discovered that was perfect for the room. Next morning I set to work on it, and when the spread was finished, with its deep full flounce right to the floor and a bolster at the head of the bed covered with the same muslin, it was most alluring.

But when I enthusiastically tried it on the bed I found that the spread had to have a lining of some kind. It was so thin one could see right through it to

the framework of the bed. I solved that problem after some thought by making a foundation of white cotton sheeting. The deep flounce, also floor length, I box-pleated instead of shirring, in order to have it lie flat and straight down, so that the muslin spread when put over it had an airy and bouffant look. This proved to be eminently satisfactory and has this added advantage that it can be easily laundered when it requires to be refreshed.

The bed fitted into a recess in the wall made by the chimney thrusting itself into the room. On either side of this alcove we made small tablelike stands of lumber and beaverboard and covered them with wallpaper. These



The dressing-table and bench.

were constructed to carry the small blue and pink flowered porcelain bedside lamps with green shades. To complete this unit I had a real inspiration. Why not use the old silk shawl with the pink and blue flowers and bright butterflies poised here and there that had been put away for years? I hung it at the head of the bed in the alcove and it brought the whole room to life. A gay cretonne would have achieved the same effect, but I had the shawl and was glad to make use of it again.

The last stage of the transformation was the hardest of all, for I had to get down on hands and knees and scrape the old varnish off the battered floor, then give it several coats of new varnish. The old Wilton rug was so colorless and scuffed I could not think of putting it down again. So I had it remade into a deep-green heavily piled rug by a firm that makes old rugs into new ones. Besides being quite suitable, it was the most economical one I could procure.

And so my room was remade. After a good deal of planning and hard work the result was most satisfactory. It was a delightful setting for my little niece and has won the praise and admiration of my friends as well.

* * *

Check on canning equipment now and place orders for new jars, jar rubbers so that local dealers can advise manufacturers of the amounts required.

* * *

Fixing Up a Girl's Bedroom

EVERY girl should have some place of her own for quiet work or study. A room which she can arrange and re-arrange according to her various needs and for this reason her bedroom should be more than a place to sleep in, it should supply privacy and express the personality of the occupant in the manner in which it is arranged and in the distribution of color. It should also be practical and yet

remain attractive.

Backgrounds should always be the first consideration and of these the walls and woodwork are most important. It may not be necessary, nor convenient to refinish the walls just now, but they will be greatly improved if cleaned. Perhaps the woodwork can be treated to a fresh coat of paint or semi-gloss enamel over the old finish, provided it is light in color and in fairly good condition.

If it is at all possible to refinish walls it will do much toward creating the desired effect, as it is easy to introduce a little of the favorite color into the background, not vivid or bright of course but toned down to give merely a suggestion of that color. So a wall paper can sometimes be found with a dainty pattern in pastel colors, emphasizing either pink, blue or apple green and white on a cream or grey ground, or flat tone wall paint may be used, to which is added a small quantity of the desired color. This paint may be flat oil paint, or washable calcimine, or even the ordinary calcimine.

In the same way the woodwork may be painted to tone with the walls but it is perhaps easier to use ivory or cream gloss, as it comes ready mixed and it blends well with almost any light wall color.

Sometimes a desired color may not be suitable for the special bedroom under consideration because of the amount of light admitted. If the windows are small or face north or east very little direct sunlight will enter the room and the background color must be chosen to give a feeling of warmth and cheer. Common sense and good judgment will suggest the use of light warm colors in darker rooms and cooler colors such as green, or grey, or dainty blue in the lighter, brighter rooms.

The Floor

The floor is the next important background after the walls and if of hardwood, can be easily cleaned and polished. However, many bedrooms have softwood floors which become shabby and splintered and should be refinished. To do this, the services of the handy man of the house may be required to

smooth down inequalities and sandpaper the surface, any remnants of the former finish may then be easily removed and cracks and holes filled.

Floor paint is the best finish. It should be applied in three thin coats, the first being thinned with linseed oil. Allow 24 hours between coats and also sandpaper any roughness. A final coat of varnish will preserve the paint, although in a bedroom where there is little wear or traffic the painted floor should last a long time. Its color should blend with the predominating color of the room, but must be darker and duller—a greyish green, dull blue, grey or dull sand are suggested as suitable colors.

Having the color already suggested in the walls, it should not be difficult to weave it and other harmonious colors into the furnishings. It can be used in many items — curtains, painted furniture, rugs, upholstery, cushions, vases, pictures, books—everything, in fact, the smallest can be the brightest, giving spots of intense color.

An old iron bed can be painted, with dressing-table and chest of drawers to match and be made quite attractive. Sometimes a chintz or printed cotton slip is made to fit over the head and foot of the bed and a plain colored spread trimmed with figured material. The chintz could also be used elsewhere in the room, on cushions or chair cover. Old beds of iron or brass have sometimes been remodelled, the foot, which is generally lower, is used as the head and the high end cut off level with the mattress, allowing the bedspread to cover the end of the bed.

Beautiful woods, such as mahogany, maple, walnut, etc., are well worth re-finishing, but if the wood is not worth the time and effort required for re-finishing it will be better to paint it. Old furniture that is not beautiful may be improved by the use of a saw and chisel, lowering heights, removing rockers, eliminating fancy scroll work or glued on decorations and unnecessary projections. A writing desk or study table is a great convenience, almost a necessity, but if the bedroom is not large enough for this much-needed piece of furniture, an old table flap or drop leaf may be hinged and hung under the window and

can be let down when not in use.

A girl may work out in her own room so many ways to add comfort, convenience and beauty. Refinishing small pieces of furniture, selecting, planning and making bedspread, bureau scarf, rugs and pillows. An attractive corner may be arranged for work or study, with a comfortable chair, a small table for lamp and books, perhaps a small homemade book case, hung on the wall; a corner cupboard, a foot stool covered with home weaving or needle work and many other little accessories.

Touches of Beauty

Slip covers will not only improve the appearance of an unattractive chair but will contribute to the beauty of the room, and even the lines of an ugly chair may be changed with judicious padding. Well-arranged curtains greatly improve the appearance of windows. They can be hung in a variety of ways, but simplicity is the keynote, both in materials and in the manner of hanging. In color, the curtains should harmonize with the walls and woodwork; ecru, cream and beige are most popular, being sure to harmonize with nearly every color, as well as bringing a feeling of golden light into a cold north room or a dark room.

Use white glass curtains only in a warmly lighted, south or south-west room with walls of grey or dainty blue. The frilled tie-back type of curtain always looks well and does not need side drapes as the plainer, straight hung glass curtains do.

No room is complete without a rug for comfort and it should add beauty as well. For this, homemade drawn-in or hook rugs are most suitable, whether designed to serve as door mat, bedside mat or rug for the centre of the floor, and these are much used now in bedrooms in town or country homes. Stamped designs can be bought and mixed rags of cotton, or rags of rayon silk can be used, but the best and most lasting rugs are made of wool. Braided rugs are also good. A small one can be completed and used and added to from time to time when rags are available.

Pictures, vases, book ends, table mats or runners, lamps, etc., give the final touch to a room, they can be brighter

than their surroundings, but of colors to tone with the general color scheme.

Guest Bedroom and Sewing Room

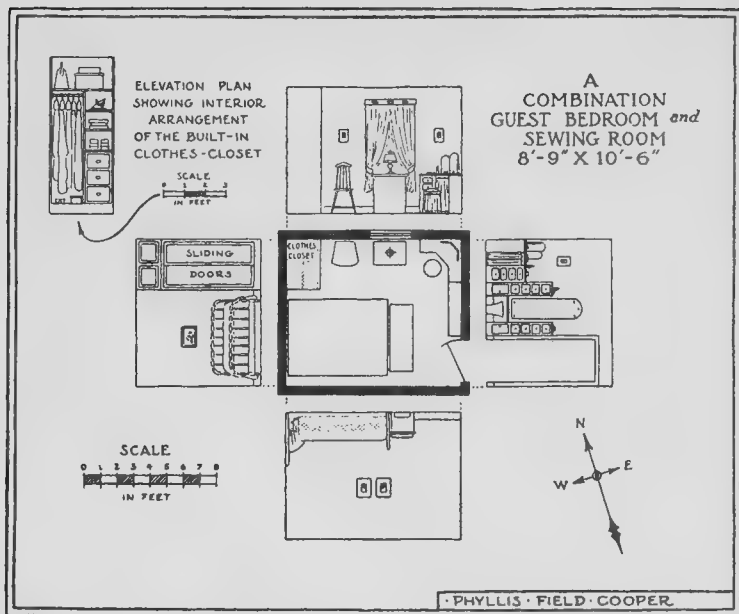
Believing that a great many homemakers would welcome suggestions and ideas on how to make a small room serve the two-fold purpose of guest bedroom and sewing-room we are confining our remarks to a combination room of that nature.

To begin with we find the room quite small, measuring exactly eight feet nine inches one way by ten feet six inches the other way. It is without a clothes closet and has a north exposure.

In planning this room as a combination guest bedroom and sewing-room it is necessary to keep in mind at all times its two-fold purpose. As a sewing-room it must be conveniently arranged for that purpose and with the sewing machine close to the window. Knowing how very essential a long mirror is to good home dressmaking, we decide to place one on the east wall where the light from the one window can fall on it from the left (see sketch).

A good workman always advises when it comes to the matter of tools—"a place for everything and everything in its place." Just so with the home dressmaker, therefore we decide that a series of small drawers for various kinds of sewing equipment would be handy if built at either side of the long mirror (see sketch), and at a height of 48 inches from the floor. Joining the two narrow chests of drawers is a shelf to be built at a height of not more than 16 inches from the floor. Just under it will be a convenient place for the waste basket.

Our next thought about the room is—how shall it be planned and arranged as a guest bedroom? It must be convenient and it must be attractive and comfortable. Shall we choose a single bed (it would make the room appear larger) or shall we decide upon a double bed? The



latter is more practical. Then, too, upon occasion it would serve as a cutting table for the home dressmaker if a length of pressed wood or composition board were laid on it.

Since this room is without a clothes closet we must plan for the accommodation of our guest's wearing apparel and even some of the garments in the making which our home dressmaker may be working on between times. The best solution seems to be to build a clothes press or wardrobe on the west wall and to provide it with some shelves and sliding doors rather than swinging doors which are always awkward in a small room.

Now that we have decided upon our built-in conveniences we must begin to think about the color scheme of the room—the color of the woodwork, walls and ceiling—what to do with the floor

—how to drape the one and only north window—what furniture, if any should be added?

First of all, an appropriate color scheme should be chosen. With a north exposure, a predominance of "warm" colors is essential with only "cool" colors used as "accents" in the scheme. We choose yellow, rose and green for their refreshing as well as cozy effect.

With plaster not in the best of condition and our budget limited, we deem it wisest to choose wallpaper and in a soft-toned creamy-yellow, adorned simply but charmingly with a tiny rose colored dot. Such a paper will give our room a feeling of spaciousness as well as greater light.

To give the room that cheerful coziness so essential to a north exposure, we decide that the woodwork should be painted in a flat-toned paint the same

color as the background of the wall-paper, thus giving the illusion of greater size to the room, as well.

We have not as yet mentioned our choice in bedsteads but it is an unfinished "Jenny Lind" spool bed which we intend to paint or enamel in a soft tone of spring green to match the green hue in the glazed chintz chosen for the vanity-table skirt, stool and glass curtain tie-backs.

A jaspé effect in an inlaid linoleum would seem the most practical as well as artistic for this combination room, since sewing creates a good deal of muss in the way of threads, lint, fabric cuttings, stray pins and what not. A dark, neutralized rose hue would give the room much warmth and cheer and complement the green "accents" here and there.

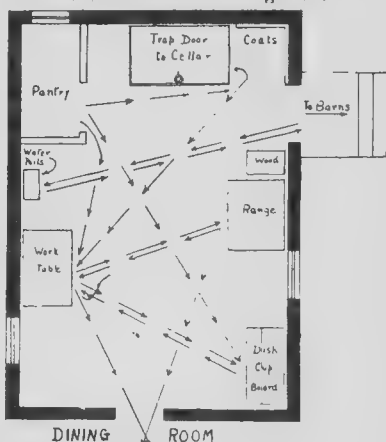
One window and that on the north calls for a simple window draping treatment—one that will admit all the daylight possible, so we are going to choose a plain cream colored marquisette trimmed with two-inch width ruffles. These will be draped back with chintz tie-backs to match the skirt of the vanity-table. The background of the floral patterned glazed chintz to be used is a sunny yellow hue over which is repeated a tiny cluster of garden flowers in rose, mauve, green and blue. The narrow wood cornice topping the window is to be painted the same green as the bedstead and decorated with three of the tiny chintz motifs pasted on with glue.

The bedspread is to be of unbleached muslin, hand-tufted in an attractive pattern in rose, yellow and green. The opening at the centre and the bottom of the vanity skirt, the top cover (under plate glass) and the top of the stool (a nail keg) and the edge of the flounce of same are to be banded with plain green glazed chintz. One bedside rug in green with a floral corner motif, a Windsor chair and a three-panel folding mirror painted to match the green bedstead, a

walnut finished cedar chest, an oil lamp and glass accessories in crystal will complete the decorative charm and usefulness of our combination guest bedroom and sewing-room (see sketch).

Re-Arranging the Kitchen

Take a look at the two illustrations. Fig. 1 shows a large, inconvenient kitchen as it was before the re-arrangement.



Inconvenient kitchen in which miles were walked each day.

Let's examine the old arrangement to see where the faults lay. The arrows in the diagram show the main paths of travel between the largest pieces of equipment. In any kitchen the work falls under the headings of (1) preparing the food, and (2) clearing up. Under the former plan the homemaker first went to the pantry to secure the necessary food supplies and took them to the table where the mixing was to be done. To the cellar she went for the milk, butter, eggs, meat or other perishables and returned to the table. In order to get the dishes and smaller utensils she took a trip across the room to the dish-cupboard. Then the preparation was continued at the work table. When ready the food was taken to the stove. As soon as it was cooked it was carried to the dining-room, for the family is large and prefers to have the meals there. This

ended the first part of the kitchen work.

Inconvenient Arrangement

The second, the clearing away, meant taking the dishes on a tray to the kitchen table. Hot water had to be fetched from the range boiler and as soon as the dish-washing was completed the china was carried back to the dish cupboard. The water was taken to the garbage barrel outside the kitchen door. It seems incredible that there should be such waste of precious energy, doesn't it? Well, the homemaker had not been in this house long before she decided that the kitchen was going to be the death of her if something wasn't done.

Therefore, she and her husband sat down and drew a rough sketch of the room, putting in the main pieces of equipment as they stood. Side by side they drew another plan and tried to group the furniture in a more convenient way. The pantry, of course, had to stay where it was and so did the cellar steps, but they made up their minds to install a dumb-waiter similar to one they had seen in *The Guide*. It was to act as a storage place for foods that could be raised or lowered without a trip to the basement. This, as you can see, is next to the pantry. The dish cupboard took the place of the work-table, which was put in the centre of the room with casters on the legs so that it could be moved with ease to any location desired.

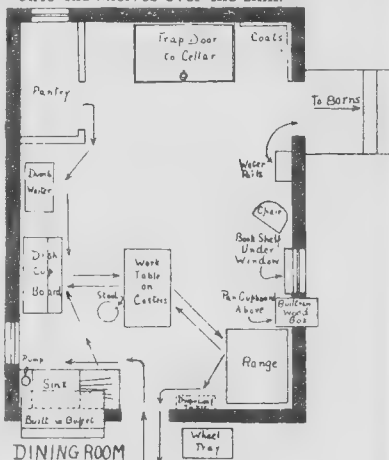
The range was placed nearer the dining-room to reduce distance and also to get a better light as the window was then on the left of the homemaker as she did the cooking.

Built-in Wood Box

At the left of the stove the man of the house constructed a built-in wood-box, according to the plans given in *The Guide*. This opens from the outside and saves tracking in mud and dirt. Above the wood box he built a pot cupboard so that the pans are close at hand. Just at the right is a drop-leaf table on which hot dishes are placed as soon as they come from the oven. Notice the wheel tray (also a *Guide* idea) by the dining-room door—this is used for transferring the cooked food and hot plates from the kitchen to the table and saves many steps.

It is also used in the clearing up process for carrying out all the soiled dishes to

the kitchen. Just at the left of the door they installed a sink with a zinc-covered draining-board at the left. Thus the dishes are scraped and piled on the wheel tray, then are washed in the sink and drained at the left. Under the old arrangement, all the china had to be kept in the dish cupboard, but now they have a fine built-in buffet, opening both from the dining-room and the kitchen. As the dishes are dried they are put directly onto the shelves over the sink.



Same kitchen as re-arranged by owners. Note how equipment is grouped.

I want to draw your attention to the easy chair and the shelf of books underneath the window. The homemaker is a woman who firmly believes in snatching every minute she can for relieving the tension of work. When waiting for something to cook or if she has a few minutes to spare she makes use of that chair. The shelf contains cook books and magazines, and some crochet work. The outlook from the window is charming, for she has her garden on that side of the house so that she may see something of its beauties from her workshop.

Another valuable strength-saver is the stool at the left of the table. This is just the right height for the owner to do her work with ease at the table or sink. There was a time when it was considered

lazy to sit down while peeling potatoes or whipping eggs, but in these days of enlightenment everyone seeks to save her energy as much as possible. Another good feature about this particular stool is that it can be used as a ladder when reaching for things on high shelves. On one side steps were put in and the whole thing is so steady that no one runs any risk when mounting it. The stool also folds up and can be kept in a small space.

Slip Covers for Chairs

MANY an ugly, shabby piece of furniture has been rejuvenated by a pretty slip-cover that harmonizes with the color-scheme of the room. Of course the upholstery and frame should be in good condition or the new cover will never have the tailored appearance secured by experts. Sometimes new springs are needed, while fresh webbing must often be put in before attempting to make a slip-cover.

If the wall paper or carpet is figured it is best to use plain or striped material for the chair, but when the only pattern is in the hangings, the same fabric may be used for slip-covers without producing an unrestful effect. If a room is furnished in several shades of one color such as brown, tan and cream, a gay dress for a chair relieves the monotony and brightens up the whole place.

There seems to be no end to the materials suitable for slip covers. Cretonne, chintz, printed linen and sun-fast fabrics can be secured in attractive shades and patterns appropriate for the various rooms in the house. Factory-cotton dyed to match the color-scheme and piped with a contrasting shade makes a cover that is well within everyone's reach. Whatever fabric is selected a firm weave is essential.

Choose an All-Over Pattern

As a general rule, an all-over pattern is the easiest to work with, as the problem of matching is reduced to a minimum. When making a slip-cover for the first time it is wise to avoid medallions and large floral designs because skill is required to place and match the material properly.

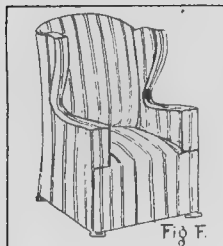
There is no reason why slip-covers with a professional air cannot be made at home if attention is paid to details. Accuracy in measuring and care in fitting are of paramount importance for in order to produce a good effect the cover must follow the main lines of the chair or sofa. Another important item is the "tuckaway" at the seat, which holds the slip in place. On heavy, over-stuffed furniture there must be sufficient material to extend as far as the hand will go between the cushion and the sides and back. This keeps the cover from slipping and gives it a trim appearance. On chairs that are not very springy the usual seam-allowance is sufficient. Patience and a desire to produce a tailored effect are also very important.

As a matter of economy it pays to take accurate measurements before purchasing material. Commence by laying a tapeline as in Fig. A, starting at the floor and following the numbers from 1 to 6. At points 2, 3, 4 and 5, allow an additional inch for seams. If the chair is heavily upholstered allow at least three inches extra at 4 for a tuck-away. Write the total on a piece of paper to avoid mistakes. When a chair has no arms, measure from the floor to the seat (7 to 8), and double the amount to allow for the other side. If there is an arm measure from 7 to the highest part of the arm. The estimate for the inside of the arm is made by laying the tape at the highest part and bringing it down to the junction of the seat and arm and allowing enough for the tuckaway. This amount is also doubled and added to the rest of the figures. As a rule there are sufficient pieces left to cover small sections of the arm in front but you should be sure that there will be plenty before buying the material.

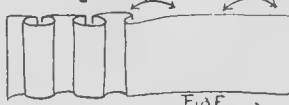
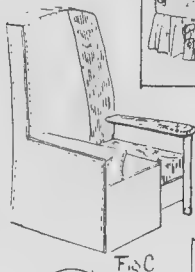
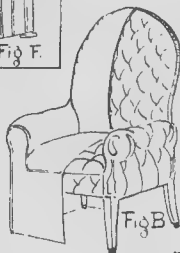
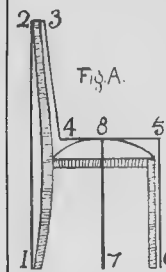
If a chair is lightly upholstered, like Fig. A, there is little piecing, but if it is heavily padded, "boxing" is necessary as in Fig. C. The extra material for boxing should be included in the estimate.

Plaited Founce

A chair may be quite plain like Fig. F, or it may have a box-plaited founce similar to Fig. G. If you decide on the latter, the front, back and sides of the



Careful study of the diagrams below helps to produce tailored slip-covers. Observe placing of pattern in Fig. G. Stripes in Fig. F run in the same direction.



slip do not extend to the floor. In order to estimate the quantity of material for the frill, measure around the chair and double the amount. The depth depends upon the size of the chair, the ideal being neither too deep nor too shallow. Measure from the lower edge of the cover to the floor and add half an inch or more for joining. This allows for a hem at the bottom, as the flounce should clear the casters. Joins in the frill can be hidden under plaits.

In covering a thin, frame chair with material that is plain or has a small or reversible pattern, the goods can be laid on in a similar way as the tapeline, from 1 to 6 (Fig. A). At 2, 3, 4 and 5, pin a plait deep enough for seams, stretching the material smoothly over each surface and allowing the necessary tuck-away at the seat. The ordinary seam allowance is sufficient at the back and sides of the seat. Split up the plaits or tucks, pin the material in place and cut off any surplus. Thin strips of material are usually required at the side between the front and the back, allowing sufficient for seams.

When a large design is used and when the chair is thick or heavily upholstered the front and back are cut separately. Lay the material on the back and pin it very smoothly into place, with the lengthwise threads at right angles to the floor. Also make sure that medallions or birds are running towards the top and are exactly in the centre. Cut off the surplus allowing an inch on all sides. Place the goods on the front of the chair-back in the same way, seeing that sufficient is allowed for a tuckaway at the bottom and for an inch on all other edges.

Lay the fabric on the seat leaving the necessary tuckaway at the back and sides, and an inch at the outer edge. The front piece varies with the shape of the chair and with the depth of the ruffle. Place the material on the outer arms in the same way with the lengthwise thread running at right angles to the floor. When boxing is used, make the seams come on edges as in Fig. C. Very often it is a good plan to cut the thin strip for the sides of the back at the same time as the

outer parts of the arms (Fig. C) but if it is wasteful of material it is easy to piece it on a level with the arm.

Cover the inner arms in a similar way arranging for sufficient tuckaway at the bottom. Cut the boxing for the arms to fit the remaining spaces. When a ruffle is being used it is not adjusted until later.

Care in Fitting

Now that the chair is covered look at it critically from every angle and see that all wrinkles are removed. Unless this is done the cover will not have a smart appearance. Make sure that corners and angles are neat and where there are rounded edges, lay small plaits if it is necessary in order to make a good job. In pinning or sewing make sure that none of the bias edges are pulled or stretched. Make the cover fit snugly, but if the material is light enough to need washing periodically leave sufficient room for possible shrinkage.

Whether fitting is done on the right or the wrong side depends on how you intend to finish the seams. If only one stitching is to be made, lay the material stitch downwards when pinning the pieces together. Follow the same method when making a French seam but if you wish to bind the edges with contrasting material pin the fabric right side upward.

Be sure to put in the pins securely so that they will remain in place after the cover is taken off the chair. Before removing it, arrange for the openings at the back. When the chair is wider at the top than at the bottom have one opening in the centre back as in Fig. D-1. In other cases the two side-plackets at the back are sufficient (D-2). A regular placket finish is suitable for these openings. Dome fasteners or hooks and eyes keep them closed.

After taking off the slip, baste all seams firmly and once more put it on to make sure that the lines are true. Stitch on the machine according to the finish desired. A French seam, which shows on the right side makes an attractive finish for the edges. Stitch, pin and baste the cover on the wrong side. Stitch one-quarter of an inch

beyond the seam-line. Remove bastings, trim, and baste a seam on the right side. Stitch a narrow cord-like seam on the right side. A thin cord covered with bias material makes a very smart finish. I have used ordinary strong string for this purpose with great success and have found it necessary to baste the binding over the string before attempting to use it on the slip-cover.

After all the seams are finished either turn up the bottom so that it may clear the casters, or put on the ruffle. Fig. E shows how this is made. Allow four inches of material for a plait and leave four inches between each one. Stitch half-way down a plait and press well. Pin it to the lower part of the cover, placing a plait exactly in the centre front. Baste the frill in place and stitch on the wrong side. Press all seams with a hot iron as you go along and the effect will be much smarter.

How to Mend Chairs

WHEN a chair shows signs of wearing out it is good policy to give it a course of treatment before the condition becomes any worse. This applies to rungs, legs and backs, but especially to seats which often give way first. The lives of cane-seated chairs can be lengthened by putting in an ordinary perforated ply-wood seat, secured from any hardware store. To remove the old cane, turn the chair upside down on a box, and with a sharp knife cut through the loops on the under side. Then lift off the old seat, clean out the dust that has collected, remove any tacks and if there is no rabbet, chisel out a narrow groove about three-quarters of an inch wide and one-eighth of an inch deep, as shown in the illustration (upper left.) Cut the ply-wood to fit the space exactly, using a very fine saw—an ordinary coarse one would split it. Smooth the edges with a wood-file and then sandpaper them. Nail the plywood securely in position with brass-headed tacks about a quarter of an inch from the edge and

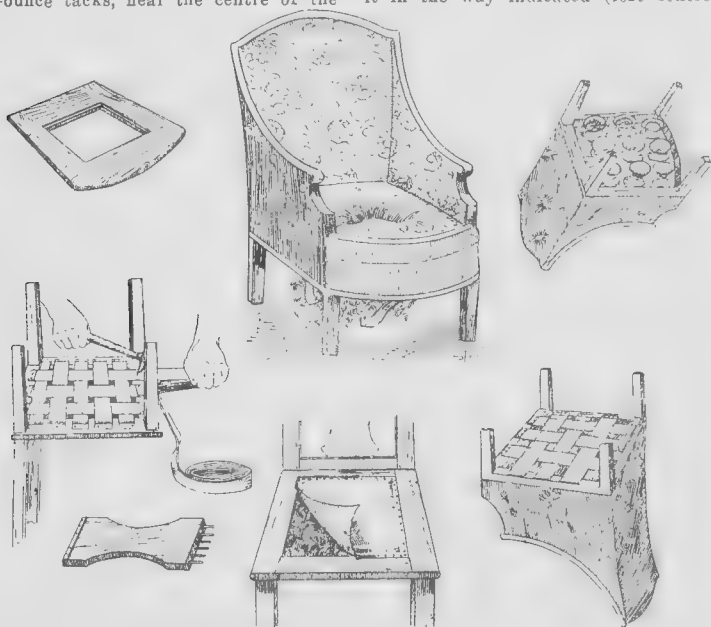
two inches apart. In order to get the best wear from this type of seat it should be varnished from time to time on both sides and in the perforations. This forms a coating that protects the wood from wear and from the drying influence of the air which sometimes causes the thin layers to separate.

Upholstered Seat

If desired a broken cane chair can be upholstered in the same way as many dining chairs. Remove the old material and on the underside tack on rows of the best grade of webbing (left centre). Lay the first strip in the middle, so that there will be equal spacing between the others on either side. Upon the way the webbing is stretched and tacked depends to a large extent the durability of the seat. Fold over about an inch of the end of the roll of webbing and secure with 10-ounce tacks, near the centre of the

rail. Five tacks will hold it in place. Stretch this tightly across, using the webbing-stretcher (as in left centre) and making the webbing as taut as possible. While the stretcher is still in place, put in about four tacks to hold the webbing. Remove the stretcher, cut off the webbing an inch beyond the frame or rail, turn over and drive in three more tacks to give added strength. Lay additional strands in the same way not more than half an inch apart, spacing them evenly and using the stretcher each time. Then lay more strands at right angles, weaving them in and out and stretching as before.

If you do not happen to possess a webbing-stretcher you can easily make one by smoothing a block of wood 7x3½x¾ inches (see lower left). In one end drive nails half an inch apart and then file the heads to sharp points. Use it in the way indicated (left centre),



Steps in repairing worn-out chairs which are good for years of service if mended in time

pressing downward until the webbing is taut. Always fold the free edge of webbing around the other end of the stretcher to protect the chair. On top of these strands lay a piece of burlap large enough to cover the webbing, leaving sufficient to make a narrow turning. Fold the raw edge underneath and tack with 4-ounce tacks. Stretch the burlap smoothly but not so tightly as to place a strain upon it.

Putting in Stuffing

Turn the chair right side upwards and on top of the webbing place tow or moss well picked over, packing the layers evenly but slightly higher in the middle. Curled horse-hair is ideal for the purpose if you can get it from an upholstering firm, but moss or tow is a fairly good substitute. If nothing else is available try excelsior. Over the stuffing place a layer of factory cotton, tacking it to the rabbet edge. On top put an even layer of sheet wadding and cover it with the leather substitute, tacking it to the rabbet edge. Over this tack gumme to match the covering, using broad headed tacks.

If desired, tapestry or cretonne can be used for carrying out a color scheme in which case matching gumme and tiny gumme tacks are substituted. The backs of chairs can be done in the same way. Thin black canvas is used for finishing off the underpart of the seat and the back of the chair.

It is not a difficult job to cure an upholstered chair like the one in the top centre, despite the fact that it looks a wreck. A break-down of this type is usually due to the webbing giving way or to the springs losing their temper. When working with upholstered furniture there is usually considerable dirt, so spread a dust-sheet on the floor to avoid a mess. Invert the chair and rest it on a box or on another chair. Remove the canvas covering and have a look inside. With a screw driver pry out the tacks and take off the frayed or worn webbing. Then inspect the springs. It may be that there are too few to make the chair really comfortable or they may have lost their temper. If so put in more or replace the ones which are no longer of any use. Stitch or lash them in four places using twine and

if possible a curved needle (upper right).

Holding Springs in Place

The next step is to put in new webbing as already described above, stretching each strip as taut as possible and pressing the springs into an upright position. From the outside, stitch them securely to the webbing in four places with a needle and twine. The dotted lines show the twine after stitching (lower right). It is important that this be well done in order to prevent the springs from slipping. Cut a piece of black canvas large enough to cover the webbing and to allow for a turning. Tack in place. This work is not hard and repays you over and over again for the energy expended.

How to Refinish Furniture

If a piece of furniture is made of durable material and has good lines it is without doubt worth while spending a little time in refinishing it. However, if its period of usefulness is probably a short one, it is better not to attempt the job. It is often possible to pick up a good piece at a sale and to transform it into a useful article, although it may be marred and scratched when purchased.

First of all, see that the furniture is in good repair. Glue the rungs of the chairs securely in their proper position; see that the legs are firmly set in their sockets and that missing casters are replaced. Remove with a chisel useless machine-made carving which is frequently glued on to furniture. This will probably improve the appearance of the thing on which you are working and will undoubtedly make the task easier.

In many cases it is best to remove the old finish before attempting to apply a new one. If the varnish is of the ancient order and is very dry, a knife, a piece of glass, or sandpaper can be employed on all plain surfaces. The difficulty will be experienced, however, in using this method on carved parts. Ammonia, turpentine or alcohol will soften varnish or paint so that it can be easily scraped off. Best of all is a commercial varnish remover which can be ordered through the local hardware merchant or from a mail

order house. Apply the remover with a clean brush, according to directions on the can and allow it to remain until the old finish can be scraped off with a putty knife. If you want to get the very best results, make sure that none of the former finish remains. As soon as it has been entirely erased, give the wood a good rubbing with gasoline, turpentine or benzine in order to take off all traces of the varnish remover.

How to Remove Stains

Stains are sometimes found when the outer finish is taken off. These can be eradicated by applying a solution of oxalic acid and water in the proportion of a teaspoonful of the acid to a cup of water. Make a small puddle over the mark and leave it until the stain disappears. Even ink stains can be removed by this method. If it takes very long to remove the blemish the wood may become bleached, necessitating rubbing it with a weak solution of ammonia and water, to bring back its former color. Any stains resisting treatment will probably yield during the next process.

Let the wood dry thoroughly and then rub it down with 0 or 00 sandpaper, working in the same direction as the grain. A good deal of wear and tear on the hands is saved if the sandpaper is folded over a smooth block of wood. Wipe off the dust and run your hand along the surface to see if it is smooth. If there is no sandpaper available try using steel wool, taking precaution to wear a pair of gloves so that none of the pieces of steel will get into the fingers. Particular care should be exercised when working on veneered furniture for if too much elbow grease and sandpaper are applied, the outer layer will be worn through.

If you wish to stain the wood rather than to leave it in the natural shade, be sure that the new color harmonizes with the other pieces of furniture in the room. Experiment first on a part of the article that does not show, or on any piece that was removed from it. Use a small, clean brush to apply the stain, rubbing it off immediately with a clean piece of absorbent cloth. It may be necessary to give the wood

several applications before the right shade is obtained. Each coat should be perfectly dry before putting on another. All surplus stain should be removed from the wood after each application, using a soft cloth. A very nice finish can be obtained by rubbing the surface until it takes on a lustre.

One way of treating a stained surface is to wax it. This gives the furniture a soft, attractive finish that can be re-applied if the wood becomes scratched. It has not a high lustre and does not protect the wood as effectively as varnish. Put on a thin coat of paste wax with a clean, soft cloth, allow it to dry thoroughly and then polish it. Commence rubbing with a circular action, using a thick woolen pad, and then work up and down in the same direction as the grain. Apply a second coat of wax in the same way.

Some people prefer to give furniture a coat of shellac or varnish after staining. When it has thoroughly dried, give it a very light rubbing with fine sandpaper. Apply coats of wax as described above. This method gives a brighter and more durable finish than is possible when wax is used alone.

Artistic and harmonious effects can be obtained by painting after all the varnish has been removed as described in the early part of this article. In all cases successful work cannot be done unless the paint is properly mixed. Take a clean piece of wood and stir the contents of a can until the whole is of a creamy consistency. If the ingredients refuse to combine, the only thing to do is to strain the paint. If necessary, strain it a second time.

When the wood is perfectly dry apply a coat of flat wall paint of the desired color with a clean, rubber-set brush from one to two inches in width, according to the size of the article on which you are working. If a dark wood is being finished in a lighter shade it will be necessary to give it a second application about 24 hours afterwards, taking the precaution to rub the first coat with fine sandpaper. Best results are obtained by putting on two thin coats rather than a single heavy one which never has a real chance to dry properly. The fewer strokes of the

brush used the clearer the surface will be. After each coat has become absolutely dry, take fine sandpaper and remove brush marks by rubbing across them. Wipe off the dust.

The finishing touches are given furniture by applying a coat of enamel in the desired shade. Many people use dead-white and then are disappointed in the results. It is always much safer to choose a cream or a grey, either of which combines better with other furnishings in the room than does pure white.

The Possibilities of Wickerwork

Wicker furniture can also be rejuvenated with very little trouble. Remove as much upholstery as possible and give the piece a thorough scrubbing with a solution made of one rounded tablespoon of washing soda dissolved in four cups of warm water. This kind of work is better done outside, but if the day is wet, spread a thick layer of newspapers on the floor of a room where there is good light. Use a small, stiff scrubbing brush and plenty of elbow grease. After all the paint has been removed, place the furniture in the sun and let it dry thoroughly. One coat of flat wall paint is next applied, and after it is perfectly dry it is followed by two coats of enamel. Special care must be taken to avoid applying the paint too generously as it accumulates in cracks very easily.

One way of giving wicker or wooden furniture a beautiful finish is to apply a coat of white shellac over the paint, then to brush oil paint of a contrasting color, liberally. Wipe it off immediately with a piece of old cloth dampened with turpentine. By this treatment a little of the color is left in the carving and fluting. On wicker work it remains in the many groovings. A chair enamelled in cream can be made to take on an antique effect by the use of umber or burnt sienna. Other suitable color combinations are blue over green, blue or green over grey, and violet over yellow. This process is called glazing.

If wicker furniture has become broken in spots so that it has become unsightly in appearance, it can be dressed up in a cretonne or chintz slip-

cover of suitable color. If the article is no longer secure in construction it is not worth while taking much trouble to make furniture presentable, but when it is in good shape it does repay the worker a hundred times over.

Hardwood Floors and Their Care

A floor should be comfortable to walk and stand on, easy to care for, attractive in appearance and give service, therefore, any finish used must stand hard wear. The floor is also the foundation of the room, it should be neutral in color and darker than the surrounding walls. Although a dark colored floor gives the best effect, a light colored floor shows dust and foot prints less readily, and the present tendency is to keep the floor rather light in color and to give it a smooth durable finish that can be easily cleaned and renewed.

There should be no open spaces between the boards of a floor or around the edges, because cracks let in dust and draughts, and are hard to keep clean.

Woods for flooring are commonly divided into hardwoods and softwoods and in general, the hardwoods wear better, take a more durable finish and are more attractive than the soft wood. They are more expensive than soft woods but this is offset by their good wearing qualities. Of the hardwoods, oak and maple are the most used in this country and they vary slightly in the method of finishing.

Oak being more porous and coarser grained than maple and likely to sliver, will take a smoother and more durable finish if a good paste filler is rubbed in before the varnish, wax or shellac is applied.

The paste filler should be thinned with turpentine and should be brushed on only as much of the surface as can be cleaned or rubbed off before it hardens. As soon as it begins to set, which is when the gloss has left it, it should be rubbed across the grain (not lengthwise), with a coarse cloth. To rub with the grain of the wood will take the filler out of the pores, which

is the very place it should stay. Paste fillers can be had a natural color or a light or dark oak color as desired.

When thoroughly dry the floor should be rubbed with No. "0" sandpaper, and given two coats of the very best floor varnish; allow the first coat to harden for two or three days before sandpapering and applying the second coat.

Maple is a non-porous, close grained wood and does not need a filler. It can be sandpapered and given two coats of good floor varnish in the same manner as an oak floor.

A Choice of Finishes

Some people dislike the shiny appearance of varnished floors, and to offset this give a third coat of "dull finish" floor varnish, which resembles a wax finish. This dull finish cannot be used instead of the second coat as it is not so durable as the glossy varnish.

Because shellac dries so quickly it is very often used as a finish on hardwood floors, but it is brittle and will not stand the hard wear required from a floor finish. It will show scratches and heel marks readily and will soon look shabby and worn. On this account it is nearly always protected by wax, which must be renewed regularly in order to preserve the shellac from scratches. Water should not be allowed to lie on this finish as it may penetrate the wax and discolor the floor.

Waxing is still considered by many the most attractive finish for all hardwood floors, and it is also the least expensive. It preserves the natural color of the wood, brings out the grain and is easily renewed. It is also the only finish which, when properly cared for, actually improves with age.

In order to take off the raw color of new wood, it is often slightly darkened before waxing, with a mixture of two parts boiled linseed oil and one turpentine. This mixture should be liberally brushed on the floor and let stand for some hours, in order to permit the wood to absorb as much of the oil as possible. Any oil then remaining should be removed with a woolen cloth and the floor given two coats of wax, polishing each coat separately.

Wax applied on a varnished or shellaced floor makes it slightly slippery and many deprive themselves of the charm of waxed floors on this account, but if the waxing is properly done, it is not enough to cause any serious objection. When wax is applied directly over a paste wood filler, or on wood with no finish, it is no more slippery than a varnished floor.

Cleaning Waxed Floors

Waxed floors should not be cleaned with soap and water as it will injure the wood and spoil the finish. It is better to purchase a good wax cleanser, which will clean the floor without removing the wax. If the floor is very dirty a good plan is to pour a little of the cleanser on the floor and use a scrubbing brush or steel wool to loosen the dirt, wiping the liquid up with a dry cloth. After the floor has been cleaned, a coat of wax can be applied.

Gasoline or turpentine are often used to clean waxed floors, as they do not injure the wood and are less expensive than the wax cleaner, but they also remove the wax and the floor will have to be re-waxed.

To keep a waxed floor in perfect condition is not a very difficult job. It is not necessary to wax the entire surface oftener than two or three times a year, but the places receiving hard wear in doorways, etc., should be cleaned and given a coat of wax.

To refinish old hardwood floors.—If only slightly worn a varnished floor can generally be successfully renovated by rubbing the scratches with a soft cloth dampened with linseed oil or if necessary, sandpapering them out and brushing on a fresh coat of varnish.

If the varnished floor is badly worn it will be necessary to remove the old finish as it is almost impossible to touch up badly worn floors without showing unsightly spots.

If shellac varnish has been used to finish the floor, it can be removed by flooding a small area at a time with denatured alcohol and after a few minutes, scrubbing it with a brush or steel wool.

Varnish or paint can be removed from a floor by scraping and planing

or by applying a chemical varnish remover. The first method is the better and is the only one if the floors have been stained. In general it pays to have the floors scraped by an expert as it is difficult for an amateur to get good results. When the varnish has been removed and the floor sandpapered it can be finished as though it were new.

Softwood Floors and Their Care

SOME of the more durable soft woods may be successfully finished to resemble hardwood and used with or without rugs. New soft wood floors, such as edge-grain fir are best finished with three coats of good hard floor varnish, leaving three days in between each application. The first coat should be thinned by adding 10 per cent. turpentine. The varnish will dry in less than 24 hours, but by leaving three days in between applications it will have time to become very hard.

How to restore or refinish old soft wood floors when they have become shabby and worn is a question continually being asked. It is nearly always impossible to cover spots and places that are worn without showing a patch, so it is really better to refinish the whole floor and it must be prepared in the same way, no matter what finish is used.

To do this, it should be first washed with a neutral soap, but do not let it get soppy with water, as it gets into the pores of the wood, swells them, warps them and opens the seams. When dry, all cracks, nail holes and small openings should be filled with a good crack filler. One may use commercial crack filler for this purpose or make a home-made filler.

Getting a Grained Effect

The floor will now be ready for the first coat. If it is in a room where it is better to finish the floor to match the stain of the woodwork, a coat of "ground color" should be applied,

this will make it a light yellowish color, somewhat resembling new wood, and it will completely cover up all previous finish and spots. When this is thoroughly dry it should be given a coat of "graining color," only a few boards should be done at a time as it dries quickly and must be grained before it dries. It is an easy matter for an amateur to grain a floor with a metal graining comb, which costs about 25c, or even with an ordinary comb.

When dry it should be sandpapered and given two coats of hard floor varnish, three days apart. Graining improves the appearance of the floor, but some people use an oil stain over the ground color instead of the graining color.

Oil stains can be had in many colors of wood finish, dark oak color seems to be the most popular and useful as it can be thinned with turpentine if a lighter color is desired and it will tone with many types of furniture. Two coats of hard floor varnish should be given after the stain is thoroughly dry. Instead of this in order to finish the floor more quickly some people prefer two coats of "floor varnish stain" over the ground color, which can be bought ready mixed in the desired color.

In between every coat the surface should be made smooth by sandpapering parallel with the grain of the wood, and the floor swept and dusted. To sandpaper properly between every coat is very important, but is often neglected by the amateur as it is troublesome. If the sandpaper is fastened on the bottom of a heavy block of wood to which a handle is attached, or better still on the bottom of a weighted polishing brush, the work will be much easier. Use "o" or "oo" sandpaper.

Paint is very often used on soft wood floors, but it is not a very durable finish though it is easy to keep clean. Of course only special floor paints of good quality should be used and two coats will be necessary on most floors, while three coats on kitchen, bathroom and porch floors

will be better. The floor must be prepared for paint in the same way as for "ground color," and all cracks filled. In bedrooms and rooms where the floors do not receive hard wear, floors are sometimes painted to match or harmonize with the woodwork or furnishings and add greatly to the attractiveness of these rooms.

Don't scrub varnished or painted floors, dust them and wipe them off with a damp cloth, using cool water. When very dirty, use luke-warm suds made with pure soap.

Don't expect to walk for months on a thin layer of finish without it wearing off. When floors begin to show the effects of hard wear, sandpaper lightly and put on a new coat. A coat in time saves nine-tenths of the expense and keeps floors in beautiful condition.

What About the Kitchen Floor?

There are many points to be kept in mind when deciding on the finish for the kitchen floor. It should be as attractive as any room in the house and "comfortable," which means a floor easy to stand on, noiseless and non-slippery when either wet or dry. But this is not enough, as the kitchen is the work centre of the house it must also be sanitary and easy to clean, in other words, smooth and resistant to water and grease.

Let us consider the different methods of finishing with this standard in mind. Oiling is an economical way of finishing kitchen and pantry floors, it is easy to apply, gives a finish that is not slippery and is proof against grease and water spots. It should be brushed in lengthwise with the grain of the wood, rubbed in with a cloth and all excess rubbed off with a dry cloth. After the oil has dried the floor may be polished with a weighted brush. Oiled floors, however, have some objectionable features, as they darken with use, become dingy because the dust clings to them and unites with the oil on the surface, and are sometimes sticky. Water and soap should be used sparingly on oiled floors.

Varnished floors are sometimes used in kitchens to match the finish of the

dining-room floor. They should be rubbed occasionally with an oiled cloth or mop as the oil gradually dries out of the varnish and it becomes brittle and may chip. Scratches and spots can generally be removed by rubbing with floor oil and the parts that receive hardest wear should have an occasional coat of varnish brushed on. On no account let the finish wear through as it cannot be patched successfully, and the whole floor would have to be refinished. Many people object to this finish as it loses its luster and color if soap and water are used often on it, and as a kitchen floor becomes dirtier than any other floor it must be washed often. The best way is to wipe it with a cloth wrung out of warm, soapy water and to dry it at once and a polish given with an oiled mop.

Use of Paint

Paint is very popular as a finish for kitchen floors because of its smooth finish. It is easy to clean and is impervious to water and grease, and the color can be chosen to harmonize with the woodwork. Care should be taken in cleaning the floor before painting. It should not be scrubbed with lye or a soap containing lye, as it may cause the paint to peel off. Only a neutral soap should be used.

Three coats of special floor paint will be required and four will make a better job. The first coat can be thinned with turpentine and the final coat can have a good floor varnish added in the proportion of one part varnish to four parts paint.

Each coat should be thoroughly brushed in lengthwise with the grain and allowed ample time to dry. Many people rub on a coating of equal parts of linseed oil and turpentine after the last coat is thoroughly dry and polish the floor with a woolen cloth, as this gives the paint a lustrous finish and makes it wear better.

* * *

If your child should get an insect in his ear, take him into a dark room and hold a light to his ear. The insect will crawl out to the light.

Kitchen Floors and Their Care

WE have already set a very high standard for the ideal kitchen floor. Perhaps no finish more nearly reaches this standard than linoleum, and it is certainly the most popular of all finishes for kitchen floors.

There are three types—plain, inlaid and printed. The plain linoleum, as the name implies, has no pattern, it is made in several dark colors, brown, green, grey, etc. It is restful and pleasing as well as being economical to lay on account of having no pattern to match. The heaviest grade is called "battleship" linoleum, as it is used on the decks of battleships and is extremely durable.

Inlaid linoleum is the most popular type on account of its pleasing pattern and good-wearing qualities. It is made so that the design goes through to the burlap back, so there will be no wearing off till the linoleum is worn out, and if properly laid and given the right care it will last indefinitely.

Jaspe linoleum has no pattern, but is made in a graining effect of two tones of one color, and is often classified as a plain linoleum, but it is really similar to the inlaid type as the colors run right through to the fabric back. This two-tone effect breaks the severely plain appearance of the floor and makes footprints and other marks less noticeable. Granite is another variety of inlaid linoleum. It has a mottled effect, and, like Jaspe, will not show dust and foot-marks readily.

But if the floor covering cannot be chosen regardless of cost, the better grades of printed linoleum give every satisfactory service. It is relatively inexpensive, and because the design is only printed on the surface, it cannot be expected to give such lasting service. It will have to be protected or the design will wear off, leaving a greyish color. In general the quality of all linoleums depends on the thick-

ness, and the thicker grades will give more wear and will be more economical in the long run.

How to Lay Linoleum

Not enough attention has been given in the past to the laying of linoleum floor covering. It requires some skill, and if not properly done may buckle and crack, and, if possible, it is well to employ a trained worker to lay it.

First of all, the quarter-round moulding all round the baseboard should be removed. The floor must be level and smooth. All cracks should be filled, nails removed and uneven edges planed off, any roughness will cause the linoleum to wear unevenly. It must also be perfectly dry and clean, as moisture will rot the burlap back, and for this reason it should never be laid on cement or concrete unless the floor has been specially treated.

When linoleum is to be used as a temporary floor covering, as in the case of a rented house, it may be tacked directly on the wood floor. It should be cut to run lengthwise in the opposite direction to the boards of the floor, and a little short at each end, so that the edge will be just covered when the moulding is replaced, and will have an opportunity for expansion. Should it buckle during the first three or four weeks, the moulding can be removed and the edges cut back a little. The side edges must also be given room for expansion and should not be placed tightly against the baseboard. Sometimes the moulding will be all that is required to keep the material in place, and it will not be necessary to fasten it to the floor. In any case it must never be tacked until it has had time for expansions.

When a good grade linoleum is purchased, it is better to have it installed as a permanent floor, and the most satisfactory way is to have it cemented down solidly over a layer of deadening felt paper that has itself been pasted to the floor. The felt acts as a cushion, deadening sound and adding to the warmth and comfort of the floor.

Sometimes layers of newspapers instead of felt have been used under a linoleum that is not permanently installed, while they give a certain amount of softness, they are not very satisfactory, and will not protect the linoleum from wearing if the floor is uneven.

Care of Linoleum Floors

If the linoleum is properly cared for it will retain its new and attractive appearance for years. This does not mean frequent scrubblings, although scrubbing will not spoil a good inlaid linoleum. Owing to the many activities carried on in the kitchen, washing the floor is often necessary. More harm is done by the use of alkali soaps and powders than in any other way. Suds, made from a good, mild soap, should clean a linoleum floor thoroughly. It is best to wash only about a square yard at a time, rinsing with clear water and drying. Never flood the surface with water or allow it to lie around the seams or edges.

When a new inlaid or plain linoleum has been installed, it should first be washed carefully with tepid suds and then waxed and polished. The wax provides a coating which prevents the dirt from being ground into the surface. Such a floor needs only to be swept and then wiped with a damp cloth, and the wax renewed every month or more often in the spots where it gets the hardest wear. A waxed inlaid linoleum may appear somewhat dulled by washing, but it can be quickly restored by a brisk rubbing, and if the wax has been removed in any place by the washing it should be renewed at once.

Another method of treating inlaid linoleum, recommended by those in high authority, is a preservative of oil and wax. This is a mixture of one quart of boiled linseed oil and one pound of floor wax. Set the tin of wax in a pail of hot water to melt, never near a fire. When melted, mix with the oil and apply to the linoleum,

rubbing it in well. Allow it to stand for two hours then wipe off the surplus. After two hours more the floor may be polished with a soft, dry cloth. This treatment should be repeated every three or four months, and may be applied to worn spots when necessary. It is exceedingly easy to keep clean and has the appearance of hardwood floors.

Whenever wax is used apply it very sparingly and rub it in thoroughly. If it is put on too thickly it will not harden properly and the excess wax will absorb the dirt; it will look greasy and the floor will remain in a slippery condition.

In caring for printed linoleum it is found to wear better if given a coating of good floor varnish. The floor must be perfectly clean and dry before the varnish is applied and the varnish allowed 12 hours or more to harden before the floor is used. At least two coats should be applied over a new linoleum, and the varnish renewed once or twice a year or oftener, according to the wear on the floor. When revarnishing, care must be taken to avoid streaked effects.

Fixing Up Old Floors

THE bane of many a homemaker's existence is floors of soft wood that are difficult to keep clean and never look really presentable. While splinters are a problem, cracks probably cause the greatest worry, since dust falls into them and is hard to get rid of. If you want to have bare floors, the best thing to do is to fill those spaces between planks with a commercial crack-filler. Make sure that all dust is removed, and if the wood is very old and dry give the cracks a thin coat of linseed oil, using a fine brush. This prevents the wood from absorbing oil from the crack-filler. Use a putty knife for applying it and see that the space is entirely filled. Be careful to make the surface perfectly even and when dry, sandpaper to remove any remaining roughness.

The following treatment for soft-wood floors recommended by the Manitob

Agricultural College, has proved very satisfactory. Wash the floor with soap and water and allow it to dry thoroughly. Fill the cracks with a commercial crack filler as described above, or with a paste of whiting and linseed oil. After sandpapering apply a coat of ground-color which is bought in tins and is light ochre in color. When dry "sand" again. Apply either a coat of stain and two coats of varnish or a couple of coats of varnish-stain, sanding after each coat. Varnish-stain may be bought in either dark oak or walnut, but the former usually gives the best results, as it more nearly imitates the appearance of maple when applied over ground-color. The floor may either be left with a bright finish or may be waxed and polished.

Remove Old Finish

When a varnished floor is in bad shape the only way to secure good results is to take off the remains of the old finish. The best thing for doing this is a commercial varnish remover. Apply it liberally to a small area and allow it to remain for a few minutes before commencing operations. Then with a broad, blunt blade scrape off the softened varnish. If necessary give another application. When this part of the process is finished wipe the floor with turpentine to take off the last traces of the remover. This should never be omitted because the varnish solvent contains materials that would later delay the drying of the new finish. Then leave the floor for 24 hours before applying varnish or paint or filling cracks.

What to do with the old floor at this stage depends upon personal preferences or upon the color scheme. If the trim is stained and varnished the floor needs the same treatment, but if it is painted, the floor can be done in a similar way. Linoleum is suitable in either case. Many a dark uninteresting room has been improved by a coat of cheerful paint in a color that goes well with the hangings and walls. Don't select that cold blue-grey which has been used so much as it is drab and uninteresting and doesn't go well with anything else.

Any floor that is to be refinished needs a thorough washing with warm water and soap. The importance of this part of the process cannot be over emphasized, because the success of the work depends upon the cleanness of the wood. Even in the cleanest of homes, a thin film of grease is constantly being deposited on all woodwork and in addition oiled mops are often used on floors. If paint or varnish is applied without thoroughly removing these materials, the drying of the new finish is sure to be delayed. Instead of the surface being hard and serviceable it will be soft and sticky. Soap and water are hardly sufficient for removing floor-oils or wax, so dealers recommend washing with a plentiful supply of turpentine, then scrubbing with soap and water and finally rinsing with clear water.

Allow Time for Drying

The next step is also important. Wait for 24 hours before applying the new finish. Wood absorbs considerable moisture and unless it has been permitted to dry perfectly, it will prevent the paint or varnish from hardening. The warmer the room is the sooner the wood will dry.

If an old painted floor has worn at the doorways and elsewhere go over the bare parts with paint brushing it well into the surface. Avoid if possible overlapping on the old finish and allow the patches to dry perfectly. Commencing at the side of the room paint five or six boards from one end to the other. Then do the next six, finishing up at the door. On a new job, thin the first coat with turpentine, using one part to four parts

of paint. Then follow with two more coats, applied straight without adding any turpentine. See that each coat is perfectly dry before applying the next or the job will be a poor one.

The temperature of the air has a good deal to do with the way varnish or paint dries, so don't select a cold day, unless you have some means of heating the room. To get the best results see that the temperature is between 70 and 75 degrees Fahr., remembering that the floor is colder than other parts of the

room. As cold varnish dries slowly the can should be set in a pan of hot water if it has remained in a cold place for any length of time. Never attempt to paint or varnish on a dusty day or you will be disappointed with the results.

When once you have fixed up that old floor it is worth while to protect it as far as possible. Mats placed where the hardest wear comes save paint or varnish from becoming patchy. Triangular pieces of metal called "domes of silence" when driven into the legs of furniture enable them to slip over the floor without scratching or making a noise. They are very cheap and are well worth using. Sliding "shoes" of metal or glass are splendid for beds and other heavy furniture as they prevent the floors from becoming scarred. Above all watch the casters to see that they move easily and are in good repair. Oil applied occasionally to casters saves wear and tear on the floors. Never let a broken one remain in furniture or it will play havoc with linoleum or other finishes.

Burn Rags Outside

When working with turpentine, varnish remover, gasoline or benzine, take every possible precaution against fire. All these materials are inflammable so never have a lighted lamp, stable lantern, candle, coal oil heater or other naked flame in the room while you are working. It is also wise to let the kitchen range go out before commencing operations. Rags saturated with oil, varnish remover or varnish, should be destroyed as soon as possible, preferably outside, a safe distance from any building. Explosions have occurred when rags of this kind were stuffed into the kitchen range. Be sure to wear gloves when fixing up floors as it saves paint and other materials from becoming ground into the hands. The loose canvas gloves sold quite cheaply are more comfortable than a discarded pair that fit tightly. Much of the success of refinishing floors depends on the quality of the materials used. Only the best are worth buying. In the case of paint, it is highly important that the contents of the can should be thoroughly stirred and mixed before applying.

Aids to Housecleaning

A PLANNED campaign is the most efficient. It is surprising the mental and physical energy some women spend on deciding the question: "What shall I do next?" It prevents side-tracking to less important bits of work. Getting the job finished fairly well on schedule and quickly will likely mean that you will not get tired of it before it is finished. The enthusiasm generated for a big task ahead carries one well into the job and may go quite a piece towards enlisting the interest and support of other members of the household. Then too, once tools and equipment have been gathered together it is well to make full use of them before they are needed elsewhere.

Each may have her own system of work but it may be a good thing to compare your own system with others to see if you can borrow any new ideas. To start at the top of the house and work down is a logical and satisfactory method. Cleaning one room at a time, or at most two adjacent rooms will be easier on you than if a number of rooms in the house are upset at the same time. The other work of the house should be planned in relation to the special job of housecleaning to discover what can be left over with the least inconvenience.

Family meals deserve some special planning during this time. They should be simple and easily prepared. If housecleaning demands more than usual muscular work for the homemaker, and it usually does, she should see to it that she takes plenty of time out for good hearty meals. If she does this and takes a few minutes rest after eating, she will find that her fatigue will be lessened. Too often women will work right through a job, without taking the proper quantity of food and then wonder why they are entirely done in by housecleaning.

IT is a good thing to clean and tidy drawers, shelves, cupboards and closets

all over the house before beginning the actual job of cleaning the rooms. Walls and ceiling of closets should be dusted and cleaned, floors, woodwork and shelves washed. The inside of a closet may be freshly painted or calsomined. If it is painted or covered with wall paper to harmonize with the room, it will be a pleasing touch. Bureau drawers should be turned out, thoroughly brushed with a whisk or wiped out with a damp cloth and fresh paper laid on the bottom. This sorting out and cleaning is an important step in the control of clothes moths. Accumulation of unused articles is apt to harbor dust, lint and moth larvae.

It is a great help, before beginning, to assemble all the necessary equipment and tools. It will save many extra steps and trips upstairs and down. Small articles such as brushes, cleaning fluids, soap, dusters and floor wax can be conveniently carried from place to place in an old fruit basket. They are always at hand when needed and thus much energy is saved.

IN beginning on a room, the curtains come down as a first step. If the pictures and small ornaments are dusted and cleaned and put away either in another room or in a box, out of harm's way it will save trouble and perhaps an accident. Move the large pieces of furniture to the centre of the room, clean them and cover with old sheets. There is now free passage along the walls for dusting and cleaning. If you haven't a long handled brush for cleaning walls it will be a good investment to get one as they save much of the reaching, which is so tiring. With them one can give a long even stroke and exert quite a bit of force upon the surface to be cleaned. You may use them both for dusting and for washing walls and ceilings.

THE different types of finishes used on walls and floors nearly all require different treatments in cleaning. In dust-

ing walls and ceilings, a lambs wool mop, or a broom covered with a flannel bag or cloth should be used. In doing walls even upward strokes are best, as particles of dust and cobwebs will be hanging downwards. Wallpaper that is smoky and grimy can be satisfactorily cleaned by rubbing gently with a piece of bread dough. Long, even, overlapping strokes should be used, and the soiled portion cut off from time to time. Or the following wallpaper cleaning paste should be used:

Mix four ounces of powdered pumice with one quart of flour, and with the aid of water make a stiff dough. Form the dough into rolls two inches in diameter and six inches long; sew each roll separately in a cotton cloth, then boil for 40 to 50 minutes, so as to render the mass firm. Allow to stand several hours to cool. Remove the crust and the cleaner is ready for use.

Grease spots can be removed by holding a hot flatiron against a piece of blotting paper placed over them. Or a thick paste might be made with Fuller's earth or pipe clay and water, applied to the spot, allowed to dry thoroughly, and then brushed off. Repeat if necessary. On a very light, delicate paper, magnesia and benzine should be used to make the paste.

Painted walls, woodwork, furniture and floors should be rubbed with even strokes using a cloth wrung out of a light suds, then rinsed with a cloth wrung out of clear water and wiped with a soft dry cloth. When washing painted walls it is best to start at the base and work up. This method prevents water dripping on the unwashed portion, which has a tendency to spot and fix dirt. Some prefer to wash painted kitchen walls, using equal quantities of coal oil and vinegar. It is surprising how easy it is to remove smoky smudge by this method. Simply apply mixture and rub. Afterwards dry with a clean dry cloth. It leaves a good sheen on the finish.

STRONG soaps and alkalies weaken paint and woodwork so use only mild soaps in cleaning. If scouring is necessary, use whiting. To clean wood that is badly soiled, wash it with a mixture of one quart of hot water, three tablespoons of boiled linseed oil and one tablespoon of turpentine. Wash the wood with a soft cloth wet with the solution. Then polish it with a dry cloth. Varnished woodwork is best cleaned by wiping with a cloth wrung out of warm, slightly soapy water and wiped dry at once. It is then polished with a soft cloth moistened with a few drops of furniture polish or lemon oil. This oil should be well rubbed in and any surplus wiped off with a soft cloth.

After washing, painted floors may be rubbed with a cloth lightly moistened with furniture oil. If a painting job is to be done, it is well to fill any wide cracks with a good filler and allow time for drying before starting in. If the floor is hardwood and waxed and you wish to get rid of scratches and spots, you may wipe it off with turpentine or gasoline and then rewax.

LINOLEUM floors need careful treatment if they are to retain their durability and beauty. They should be washed with warm, not hot water, and a mild soap, then rinsed and wiped dry. A small space is done at a time, and care should be taken that excess water does not seep down under the linoleum. Scouring powder should not be used, unless the floor is very dirty, and then only a mild abrasive such as whiting, otherwise the surface finish of the linoleum will be damaged. When the floor is thoroughly dry it should be given a coat of liquid wax and then polished. Or it may be varnished if you prefer that finish.

Hardwood floors are not washed with soap and water. They should be thoroughly dusted with a dry mop, then wiped over with a cloth wrung out of water, followed by a cloth wrung out of

turpentine, carbon tetrachloride or gasoline to remove excess wax and dirt. Extreme care must be taken against fire in using these solvents which are highly inflammable. A thin, even coating of liquid or melted wax is then rubbed in lengthwise with the grain of the wood with a soft cloth. Polish with a weighted brush or a wool cloth tied over a broom or mop upon which plenty of pressure may be exerted.

CARPETS and rugs are, of course, best cleaned with a vacuum cleaner, if you are lucky enough to possess this convenience and have the electric power to operate it. Lacking this, a carpet sweeper does a good job. In cleaning a rug, whether with a broom or carpet sweeper or vacuum cleaner, move it across the rug crosswise, not lengthwise, to prevent strain on the warp threads that help to hold the rug together. Sweeping a rug should be done on the wrong side as well as on the right. Shaking and beating a rug is likely to loosen or break the fibres and so lessen the wearing qualities. Both should be done sparingly, if at all.

Window cleaning is a job by itself. Usually one prefers to do a number in one session, especially the outside surfaces. Use ladders or platforms of the proper height to save unnecessary reaching, remembering that that is the most tiring part of the job. Be sure you work from a safe angle so as to risk no tumbles. Have materials needed right at hand and thus save extra trips for water, cleaning materials, etc. Methods vary considerably. A cloth wrung out as dry as possible from water to which a small amount of washing soda has been added may be used with overlapping strokes. The glass is then dried and polished with a soft lintless cloth. Denatured alcohol and whiting made to a soft paste, rubbed on and allowed to dry, then wiped off and the glass polished is another method worth trying. Or you may rub the windows over with

crumpled newspaper, which has been moistened lightly with coal oil. The freshly washed windows will sparkle in the bright spring sunshine.

WHEN window shades are taken down, they should be unrolled and dusted thoroughly. If it seems necessary they may be cleaned with bread dough or the cleaner used for wall paper. Grease spots may be removed by sprinkling with Fuller's earth or French chalk. Let stand until grease is absorbed. Some washable types may be wiped with a damp cloth. Others may be freshened by a coat of paint which has been made quite thin by adding turpentine. If the lower edge of the shade is shabby, crumpled or torn, remove from the roller and trim torn edges and turn the bottom of the shade to the top, where it is fastened with small tacks or glue.

A hem may be stitched along the lower edge and the stick slipped in.

On a bright warm day it is well to hang the bedding out to air and sun. Mattresses taken out on the lawn may be swept, using a whisk for the seam and button crevices. Springs should be cleaned with a long handled brush or duster. Upholstered furniture needs a thorough whisking regularly to prevent dust from settling into the fabric or vacuumed if possible. Covers of some sort for the most used pieces help during the season when there is most dust about. To clean leather on chairs, which has become soiled, rub it with a mixture of one part vinegar to two parts of linseed oil and polish with a dry cloth.

HOUSECLEANING gives an inventory of materials on hand and the state of equipment and furnishings. It can well be followed by little repair jobs such as mending of damaged pieces, replacing of broken or missing handles on doors and drawers. These slight matters often cause much annoyance and are apt to give a room a run-down air. This is a

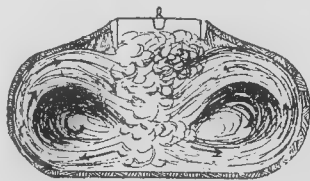
year when one should take stock of any new arrangement of furnishings or addition of shelving that could save either the time or labor of the homemaker. She is going to find help scarce and any way she can save her own precious time and energy is deserving of attention.

Many people work better and with greater peace of mind when rooms are clean and in good order. There is a great amount of satisfaction in looking back upon the completed job of spring housecleaning.

Types of Washers

THE question which bothers the housewife today is not, "Shall I buy a washing machine," but "What type of washing machine shall I buy?"

There are four standard types of machines available today, though we might include a fifth, which is a modification and adaption of one of the older types. Fundamentally the purpose of



Oscillating type of washer

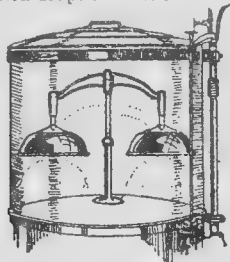
all is the same, i.e., to force suds through the clothes and drive out the dirt. The method used to bring about this action determines the type of machine.

The dolly type is the oldest. The dolly resembles a milking stool suspended from the centre of the top of the machine. The sides and bottom of the tub are usually corrugated so that there is something like a washboard action, as the clothes are dragged back and forth by the pegs of the dolly.

The oscillating type of washer consists of a metal tub shaped somewhat like a

cube with rounded ends. This tub rocks back and forth driving the suds with force through the clothes. Some of the machines of this type have corrugated sides and bottom and the bottom is raised in two places, so that when the tub rocks the water splashes around in a swirling motion like a figure "8." Some of these machines are difficult to identify as the tub is placed in an outer cabinet, partly for appearance and partly for protection of the mechanism.

The cylinder or rotary type is another very common type of machine. This is the type that is generally used in commercial laundries. The clothes are placed in a perforated metal cylinder which is supported in a larger tub, which holds the water. The cylinder revolves 5 or 6 times and then reverses, the same number of revolutions. There are strips of wood or metal along the inside of the cylinder, which carry the clothes out of the water and at a certain point of the revolution drops them back into the suds.



Vacuum washer

The vacuum cup type or suction type, has a tub for the clothes and cups shaped like inverted funnels are moved up and down so as to plunge down into the clothes and the water, and force the water through the clothes. Some of the machines have two cups and some have three. The cups pivot around as well as move up and down, so that all the clothes are touched by the vacuum cups.

One of the most recent types of washing machine is called the gyrator. This machine has a plate on which is set four paddles. This is placed in the bottom of the tub and twirls first in one direction and then in another, driving the water through the clothes.

Every washing machine should have a good wringer, with safety devices which are easy to operate. They should not be so loose that they fly away from the machine when the release is suddenly put into operation, but they should be loose enough to serve the purpose. Some machines have a centrifugal wringer. This is a perforated tub which can be raised out of the water and revolved at a high rate of speed, wringing the water out of the clothes. This saves much handling of the clothes.

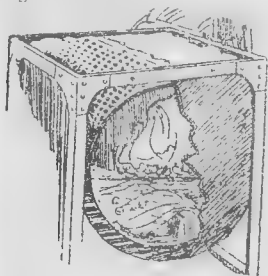
The size of the machine is a consideration, for some machines take much floor space and where floor space is limited the purchaser must figure carefully. There are single and double tub machines, but one or two portable machines for rinsing and blueing should be provided, as well as the machine itself.

The height of the tub is one of prime importance to the person using it. Some of the newer machines have extension legs which allow the machine to be adjusted to the height of the person using it, or to an uneven floor.

The material of the tub is another point to be considered in purchasing a machine. Wooden tubs are still in use and are usually cheaper than metal, but they are more difficult to keep in good condition than the aluminum or copper. In hard water districts galvanized tub construction does not prove successful and should not be used. Tubs are also made of copper of various weights, aluminum and other metals. The most important point to note on the tub construction is the durability and serviceability of the material used. Some lined tubs rust easily, some metals are not smooth and are apt to wear or catch the clothes, and some are easily discolored and unsightly, so choose a machine that is well finished inside. Heavy copper or luminoid is satisfactory.

A good washing machine will have the motor and moving parts (such as belt, shaft, etc.) protected from water and from the danger of catching clothes in it. The controls should be placed high enough on the machine to prevent much stooping, should be accessible from all angles, and should be comfortable to hold and easily managed. Some machines have

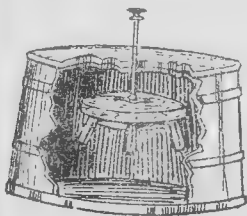
an automatic stop which turns off the motor if it is overloaded, thus preventing blowing the fuses.



Cylinder machine

The motors on most washing machines are one-sixth horse power, though some are one-fourth horse power. Naturally the one-fourth horse power would use more electricity, but in some cases other machinery such as an ice cream freezer, can be hitched to the larger motor, which would be an advantage. Motors are made to operate on direct or alternating current and also on lines carrying different voltage.

Buy a machine of standard make so that you will be able to get repairs and service when necessary. Some machines carry a guarantee with them, which means that they will be kept in condition by the company for a certain period of time.



Dolly type of washer

Although there has been some experimental work done, no one has yet proved which type of machine does the best work with the least wear and tear on the clothes. As a matter of fact any type will wash satisfactorily under the

right conditions, and it is for the housekeeper to decide for herself which type of washer is best suited to her purpose.

Buy the machine which seems to suit your needs. You will be guided by your purse, the appearance of the machine, the size, durability, and other factors as described.

Washers and Their Care

THIS washing machine will last a life-time," said the salesman as he placed a new and shining washing machine in a new and shining laundry room of a home. Then he added "But it must be given proper care, for the life-time of some washing machines is just about half of what it ought to be."

Proper care of equipment means longer life and better service, so no matter what type of washing machine is purchased the directions recommended by the manufacturer should be observed. This applies not only to the oiling and general care, but to the use of the machine throughout.

In a previous article, various types of washing machines were described. The material of the tub or cylinder itself may be of wood, or some kind of metal. A wooden washer cleans the clothes as well as a metal one and costs less, but requires more care. It gives the greatest service when used in a place which is not constantly heated, because if left dry in a heated place it shrinks and leaks water. To prevent this drying a wet sponge may be kept in the tub. Some people recommend that a pail of water should be left in it between wash days. While this would keep the wood from drying out, the water would become slimy on standing for any length of time especially in a warm atmosphere, and the wet sponge would be better. Soap and water will keep the tub clean. A small scrubbing brush should be kept conveniently near the machine to aid in the cleaning of it.

If made of Metal

A metal machine will not leak, but will corrode or show a white filmy deposit due to the soda in the soap, or in washing solution. This is especially

noticeable in certain metals and in districts where the water is very alkaline. This is easily removed by rubbing with kerosene and washing off with soap and hot water. Machines should be dried after use and the cover should be adjusted loosely to keep them clean and still allow free circulation of air in the machine.

The washing machine should be placed in working conjunction with the wash tub. It should be connected with the drain by as large a pipe possible, so as to have quick delivery of soiled water, and then by a combination piping heading in a single faucet the hot and cold water may be led into the machine directly. The outlet pipe should drop directly to the drain, with as much of a graduated incline as possible, because an elbow will allow lint to collect and clog the pipe. Some machines have a sieve at the drain hole to prevent the lint from passing through. The question of the outlet drain as well as the method of filling the tub should have most earnest consideration as it reduces the time to a great extent and the fatigue to a minimum. A rubber hose pipe may be connected with the faucet and lead into the tub for filling.

Care of Wringer

Most washing machines nowadays are equipped with wringers, and of course a wringer greatly relieves the work of washing, so it is considered a necessity. Wringers can be purchased at varying costs, but it pays to consider the better quality, which should mean hard rubber rolls, heavy side springs and ball bearing action. The cogs or ball bearings at the sides of the rollers should be well protected to prevent clothes from coming in contact with oil from them. Most wringers are now made so that the action may be reversed, which is a great convenience when using two or more tubs. Wringers on power machines should be equipped with a safety device which is easily operated and which releases the pressure on the rolls instantly.

The care of the wringer does much to counter-balance its cost price. It should always be left with the pressure off the rolls, as this will prevent flattening. Wipe the wringer dry and slip on a cover which may be simply a loose

bag. If the rollers are stained, wipe them off with a cloth moistened with kerosene. Use little kerosene, wipe quickly to dissolve only a thin layer and finally wash thoroughly to remove all oil. Kerosene removes the stains because it dissolves rubber; therefore none should be left on the rolls.

The operation of a power washer is not difficult if the housewife understands what she is trying to do. She should not attempt to operate the machine until she has mastered the printed instructions accompanying the washer, or has had the method demonstrated by a representative of the manufacturer. This precaution will save many accidents and repair bills. The use of electricity involves risks, if the worker is ignorant or careless in the handling of electric currents.

See that the machine is well oiled with the proper grade of oil. Some machines require a light oil, some a heavy or medium oil, and some places require a thick grease. Keep the machine clean and dry, and covered when not in use. Develop a good formula for washing and work by it. Remember that plenty of clean warm water and a good soap made into a solution for washing, and thorough rinsing are essential for good work. It is not possible to over-rinse.

Short Cuts for Wash Day

UNTIL recent years Monday was the one and only time when washing was done. In fact a homemaker always felt as though something were wrong if the laundry was not out of the way at the very beginning of the week. Lately, however, many women have adopted the plan of washing on Tuesday, using Monday for general tidying after the week-end, for the preparation of meals in advance, and for dealing with certain laundry chores.

Let's commence boiling down wash day by planning meals. It seems a queer way in which to go about the job but nevertheless it is closely connected with the reduction of labor on wash day. Make a point of cooking sufficient quantities of food in advance so that

It will not be necessary to stop in the middle of washing to prepare the meat or to make a pudding. Plan to have a roast or a piece of boiled meat on Monday so that there will be cold meat for the next day. Cook plenty of vegetables and make what is left over into a scalloped dish, which will only need to be reheated in the oven. If you are an apostle of the cold-pack method you will have plenty of canned food in the cellar which is invaluable every day, but especially when wishing to reduce Tuesday's work to a minimum.

A pudding ready to reheat or to serve with canned or dried fruit is a great help on Tuesday. Try a cornstarch mold flavored to suit taste of the family and serve with apple sauce or dried fruits. A tapioca cream made in the double boiler and put in a cool place (without emptying from the pan) can be readily reheated on Tuesday.

It is a good plan to take stock of the cake box on Monday so that it may be replenished if necessary. A double batch of muffins or tea biscuits made for supper will furnish enough for breakfast the next morning. Macaroni and cheese, baked beans, or some other substantial dish put in the oven at a convenient time on Monday will be suitable for Tuesday's supper.

Monday can also be used for handling some of the laundry chores. Commencing right at the beginning, it is economical to provide every member of the family with a laundry bag in which to put soiled clothes. The rooms are kept tidy and when you come to gather the laundry all you have to do is to pick up each person's bag. Any piece of strong cotton cloth is suitable for a bag such as this; in fact it does not matter if it is made of patchwork.

Sorting clothes helps to reduce the time spent in washing. With table linen, body linen, etc., placed in neat piles near where you are going to work, the washing will be done with less effort than usual. It is a good plan to mend holes in everything except stockings before laundering, for then you can go ahead with the job without fear of increasing the size of the rent.

Remove Stains on Monday

It is not safe to trust to soap and

water to take out stains. In fact it is most unwise, as those materials set some spots so that only strong chemicals can remove them.

You may get help in stain removal from frequent articles appearing in magazines or from bulletins supplied by government sources which bulletins are usually distributed free of charge.

Soaking helps in a large measure to reduce the wear and tear upon clothing by loosening dirt so that it falls out easily when washed. It is not much trouble to get ready a tub of water for soaking and the results are such that time, labor and wear and tear are saved.

Most people in the West are obliged to use hard water, which necessitates taking some steps to render it soft. Washing soda is the best material to employ for this purpose as it does the work satisfactorily and is reasonably cheap.

One pound of soda dissolved in a quart of water makes a good "stock solution" which may be kept in a sealer and used as desired. Owing to the wide variation in hardness of water, it is impossible to tell exactly how much of this solution should be employed. However, two tablespoons of the liquid will be sufficient to "break" one gallon of moderately hard water. It is never wise to add soda to washing water unless it is in solution, as undissolved crystals will eat holes in the cloth. Soften water for soaking before putting the articles in.

Lukewarm water is preferable to cold water for soaking, as it loosens the dirt on collars and cuffs more easily. Soak only white clothes as colored garments are almost sure to run. Use a good, neutral soap or some soap jelly and apply to all soiled parts. Roll up each piece as it is soaped and put it under water.

Special attention should be given to handkerchiefs even though no one in the family has a cold. Soak overnight in a solution of one cup salt to two quarts (eight cups) water. If there is a large number of handkerchiefs, double the amounts given above.

Make a Supply of Soap Jelly

Soap jelly is a very handy thing to have on wash day, as suds can be made with it in no time. Shave a bar of mild soap into a saucepan, add eight cups water and heat gradually until dissolved. Cool slightly and pour into a sealer which is not suitable for canning. Soap chips sold in large packages or bulk are usually of a good quality and are easily handled.

When it comes to wash day itself the program will not seem nearly so heavy with the meals off your mind and the clothes in readiness for the machine. Put the water on the stove to heat as early as possible. It is a good plan to know the amount of water you generally put into the machine or wash tubs so that you will use the correct proportion of washing soda solution. Before putting in a load of clothes, add the softener and enough soap jelly to make a good suds. You will be surprised how soon it will dissolve. All hard water used, even in the boiler, should be treated with soda.

It is generally agreed that the following order for a family wash gives the best results.

1. Table linen — tablecloths, tray cloths, serviettes, doilies, centrepieces, etc.

2. Bed linen—sheets, pillow slips, towels (unless very soiled), bureau scarfs, etc.

3. Body linen—blouses, skirts, shirts, dresses, aprons, underwear, handkerchiefs.

4. Colored articles — (a) dresses, skirts, shirts, rompers. (b) overalls, dusters and other very soiled pieces.

5. Hosiery.

It is interesting to know that even though water is soiled, it is still able to wash clothes clean. Therefore it is not necessary to throw away water because it looks dirty. As each lot of clothing is removed from the tub or machine add more hot water and soap jelly.

Be Sure to Rinse Thoroughly

This gives added importance to rinsing, for unless the soiled water is thoroughly removed, the garments will have a grey appearance. The best rinsing is

done by placing the clothes in the machine in water softened as before. Run it for a few minutes and put through the wringer. Rinse in another water to ensure a good color.

If you have no suitable place in the cellar or attic for drying clothes in this weather, have a rack put up in the ceiling. This can be operated on two pulleys which allow it to be lowered or raised at will.

Ironing Streamlined

SOME people will wilt at the very thought of ironing. If you are like that, find out why. Take the job apart; figure out what's wrong; then put it together again, not in the same old way, but re-built and streamlined.

In the process, you will probably work up new interest in ironing and begin trying out new ideas. Don't rely on habit or the way mother always did it. You need more than that in grappling with today's burdens. Question everything you do, and keep improving your methods. Here is a start.

Do you dread ironing because your feet and legs get weary? They won't tire so easily if you stand on a mat or a strip of linoleum. Vary the job by sitting down to do some of the flat-work. A kitchen stool or an old high-chair or even the organ stool will rest your muscles, provided it is the right height and allows your knees and legs to get underneath the table or board.

Don't protest you can't iron while seated. If you are weary enough, you will give the idea a trial. Even doing a few pieces every half-hour perched on the stool will relieve the strain.

Maybe it is your arms and shoulders that give out first. Have you tried using either hand? Naturally it takes practice but you could start on plain articles, switching over the iron occasionally.

If possible listen to a favorite radio program while you work. Lots of people

dislike ironing because they feel they could be more pleasantly employed otherwise. In factories music has long been used for relieving monotony and increasing output.

And whereabouts do you do the ironing? If you work in a dark corner or where the ventilation is poor, it's no wonder the job is on the black list. Have the light over your left shoulder or in front, and get enough fresh air to keep you from wilting.

What kind of surface do you use? A table is ideal for flatwork, and a board is the thing for shirts and dresses. In either case the surface should be smooth, well padded and rigid. A wobbly table can often be strengthened by tightening the bolt at each corner, or by nailing the frame at strategic points underneath—simple treatment, but important enough to make all the difference to your comfort.

Make-shift boards are often shaky or badly shaped. Some people use a "leaf" from the dining-table; others rest a plank on a couple of chairs. You will really enjoy ironing on a board tapered at one end, firmly supported by legs that do not prevent garments being drawn down to the board end. Have the board wide enough so you don't need to shift the article too often. If hinged at the end you can fold it back against the wall when not in use. The sort that is enclosed in a shallow cupboard is safe from dust.

For easy ironing the surface should be smoothly covered with two or three layers of blanket, felt or table-padding tacked firmly to the under side of the board. Stretch it carefully and top with a loose cover laced in place. The covering for a table in daily use will have to be movable, but ought not to slip while you work.

Here is how I anchor mine. I cut a strip of factory cotton the exact length of the table plus eight inches. After making a half-inch hem at each end, I sewed on two tapes four inches from

each corner. To prevent the cover from slipping, I thread each pair of tapes through a hole bored in the frame underneath. When the four pairs are tied securely the ironing surface is smooth and taut.

Possibly you dread ironing because your back aches from working at a surface too low for comfort. Anywhere from 32 to 34 inches from the floor is an average height for the table or board, but you should find out which is the most comfortable in your case. You ought to be able to apply pressure from the shoulder without strain. This depends not only on your height, but on the length of your arm from shoulder to elbow.

It All Adds Up

You can still further save your muscles by arranging the equipment conveniently. Instead of stooping each time you pick up an article, put the clothes basket on a chair or stool at the left of where you are working. At the right, place the rack on which the finished piece can be hung. A supply of coat hangers also saves labor. If each dress or blouse is slipped on a hanger, you skip the folding and things look fresher.

Having the irons the right heat makes all the difference to the speed with which the job can be dispatched. If you use sad irons be sure to cover them with a shallow pan to hasten heating and conserve fuel. Six are better than three. The number on each enables you to pick them up in rotation.

Perhaps you are fortunate enough to own a gas or electric iron. This allows you to work in cooler parts of the house than the kitchen and saves walking back and forth to the range. The newest gas irons are miles ahead of the old types we used years ago and, like the electrics, they are streamlined and comfortable to hold.

If you watch skilled ironers you will notice that they smooth each piece

with their palms or fingers before picking up the iron. This relieves the muscles of the hands and arms which often become weary and cramped and at the same time does a better job.

How long you spend ironing depends on the way the clothes were handled when wet. Wring each piece evenly—straight, not cornerwise or in bunches. The tighter the tension of the rolls, the more wrinkles there are likely to be, especially on linens.

Harness the Wind

Then if you hang the wash evenly on the line, the wind will do a lot of smoothing for you. Pin things evenly, with the straight of the goods. Sheets for instance, if hung over the line one-fourth or one-third and pinned in three or four places, will need no ironing, especially if folded as you take them off the line.

Lots of things need no ironing at all when wind-dried. In fact turkish or terry towels, face cloths, bath mats, knit cotton or rayon underwear, polo shirts, flannelettes, seersuckers, and some bedspreads can be put straight away. In the course of a year they save endless labor. Huge damask cloths can be replaced by small luncheon cloths or a nice piece of oilcloth. Even better still is a covering of inlaid linoleum cemented on to the table.

In choosing patterns for your clothes and the children's playsuits, select those that lie flat and have few ruffles, puffs or tucks. Simple styles in washables make a big difference on ironing day.

So does the dampening of the clothes. If too dry, the wrinkles are hard to remove. If too wet, it takes an endless time to iron them dry. Apply the water with a clean whisk kept for this job alone, or use a perforated bottle top. Best results are obtained when the clothes can stand over night, covered with a heavy towel to prevent drying out of the surface. Hot water penetrates more rapidly than cold.

How to Soften Hard Water

At this time of the year, nearly everyone is short of soft water and very few of us are fortunate enough to have well water that is suitable for washing. Water forms in layers at varying distances down in the earth, and if wells are bored deep enough, water is struck. However, in the West we are too frequently dependent upon soakage for our supply. You may think that your pump is too deep for that, but it is a fact that over 90 per cent. of the bored wells on the prairies are supplied by surface water. If that were not the case, why is it that so many dry up or get very low when we have less rain than usual? Whether your water comes up a hundred feet or whether it is supplied by soakage from the surface it absorbs certain chemicals such as lime, iron, magnesium or aluminum from the rock or soil. It is one or more of these substances that render water hard. Frequently it is only temporarily hard which can be remedied by boiling but only too often it is necessary to use strong chemicals in order to soften permanently hard water. As the degree of hardness varies owing to the amount of chemicals absorbed, it is very difficult to lay down any definite rules for softening. However, I am giving directions that will help a homemaker to break moderately hard water.

Substances That Soften

Washing soda is the material most commonly used for rendering water soft as it is effective and at the same time inexpensive. If you read of soda ash or sodium carbonate you will know that it is the same substance as plain washing soda. One pound of this material dissolved entirely in one quart of water makes a good "stock solution." Two tablespoons of which will soften a gallon of moderately hard water. Great care must be taken to see that all lumps of soda are dissolved, as this substance will make holes in some kind of material unless it is in solution. If your water is very alkali, it is well to boil the wash water containing the

dissolved soda solution and then strain it afterward.

Lye can be employed for softening purposes, but special care must be taken to use only a small amount, as it is very hard on the clothes. No more than two teaspoons of the powder should be used for each gallon of moderately hard water or it will be apt to eat the fabric. It should be thoroughly dissolved in water before adding it to the boiler or washing machine. As lye is a very powerful poison it must be kept in a place where no mistake can be made as to its identity. A special three-sided blue bottle is commonly used for poisons so that there is no chance of mixing it up with medicine which is taken internally. All dangerous materials should be kept in a cupboard high enough so that no child could reach it if on a chair. A grown person should take special care not to inhale any of the dust when pouring out lye, as it is very irritating to the nose, throat and eyes.

More Expensive Chemicals

Borax is less frequently used for breaking hard water as it costs more than any other substance mentioned, and more of it must be used in order to get results. It is especially good for colored clothes and woollens which might be injured by either soda or lye, and can be used for rinsing as well. It not only softens the water but helps to whiten the clothes. One tablespoon of borax to a gallon of moderately hard water is the correct proportion to use.

Ammonia in either dry or liquid form is also effective in breaking hardness, but is expensive in comparison with the first two substances mentioned, and more of it must be employed in order to be effective. It is good for use with colored clothes and woollens, but owing to its habit of evaporating readily in hot water it is wasteful. It is also unsuitable for softening water when giving a long soaking or boiling. Always buy the powdered ammonia rather than the liquid form as the latter is very apt to be diluted, and frequently false bottoms are put in the bottles. If you purchase things that are meant

to deceive the consumer, you are allowing yourself to be cheated and are encouraging dishonesty. The only way to do in any line of purchasing is to create a demand for a brand that you know to be good, and in the end the manufacturers will see that there is no use trying to fool a wide-awake homemaker.

Soap will soften water if enough of it is used, but this is an expensive method to employ.

Danger in Washing Powders

Today there seem to be numberless washing powders on the market which claim to do wonders in softening the hardest water and removing the dirt quickly. They may do all they claim—"and then some"—for they are responsible to a large degree for fading clothes, for turning silks yellow, and for "hardening" woollens. They are usually made of some kind of soap and alkalies such as soda or ammonia, and as the homemaker does not know the proportions of these materials she is forced to follow the directions given on the package. It is always wiser to use a plain, good soap and then to add a reliable softener in the amounts that are known to be safe. This plan saves fabrics and the extra expense incurred in buying washing powders.

Water containing iron presents a real problem to the woman who is dependent upon it for laundry purposes. Occasionally this mineral is present in such a form that it will settle out when left standing, but usually it is in permanent solution so that it is almost impossible to deal with. Washing soda added to such water will separate out the iron if allowed to stand for some days, but this is not always convenient in a home where there is only a limited amount of room. The clear water is drawn off and used for laundry purposes. If this method is not followed the washing must be done as quickly as possible in order to avoid iron rust stains from being formed on the fabric.

When rinsing clothes in winter time put a few handfuls of salt in the rinse water and you will find your clothes will not stick to the line.

How to Make Soap at Home

"For making hard and soft soap without spending any cash, get the handy man to erect a platform about three feet by four feet. One end should be lower than the other, but must be high enough to allow a bucket to catch the liquid. Select any cheap apple or salt barrel and see that it is clean. Bore several small holes in the lower half of the front. Place the barrel on the lower end of the platform about six inches from the edge. Pack it three-quarters full of ashes and see that all scattered dust is removed from the platform. Put a bucket underneath the edge so that the liquid coming from the barrel will drip into it. Caution—do not use a tin pail or any other utensil that would be injured by the lye.

"Soak the ashes thoroughly with clean soft water. It is a good plan to warm it at first. Several pails will be required at intervals. When the ashes are wet enough, the lye will soon make its appearance on the platform and will drip into the pail. The lye should be strong enough to float an egg or a small potato.

"Every careful housewife saves all scraps of clean fat and keeps them free from salt. As fat varies considerably no hard and fast rule can be given, but five or six pounds to two gallons of lye should be sufficient. Boil these together until the mixture is smooth like strained honey when poured from the ladle. If cooked slowly there will be no danger of boiling over. In hot weather lye and fat if exposed to the sun blend thoroughly in the course of about two weeks. In general, however, cooking on the stove is the better method.

"When the soap mixture is ready to be removed from the fire, put a little in a saucer, cool and stir with a smooth chip. If done, it will 'firm up' and roll off the saucer leaving it quite clean. When it contains too much lye the mixture looks watery, and the fat seems to separate. To correct this, add more

fat and boil longer. Too much fat makes a mixture that has a crumbly appearance. You need have no fear of over-cooking so try ahead. If a hard soap is desired add a little salt before taking the soap from the fire and stir well."

Both animal and vegetable fats may be used successfully in soap-making; in fact best results are secured by mixing the fats. Burnt or dirty grease is not suitable. However, slightly scorched fat may be clarified by melting, straining and frying a few pieces of raw potato in it. It is best to clarify fat as they are collected. Clean tin cans with covers are the best storage containers.

Soap is spoiled if allowed to freeze while green. In cold weather curing is hastened if salt is added before cooling.

Fancy molds and scents are employed by those who want variety and have the time to give to such "frills." A few sassafras roots boiled with the soap gives it a pleasant odor.

A good scouring or "grit" soap made by melting the scraps of soap left in the kettle after the soap is cast out. Half as much clean sand as the fat, is combined with these scraps. Pour into molds and cut into small cakes. Another good plan is to save all bits of soap that are too small for convenient use and to mix them with powdered bathbrick. Melt the soap in the double boiler and add the bathbrick. Stir well and form into cakes before it hardens.

Stand Method

Add one can lye to 4½ lbs. fat. Place in an earthenware jar or iron kettle and cover with water. Let it stand for three weeks, stirring each day. Pour the mixture on the stove and boil for about two hours. Add three gallons lukewarm water, stirring well. Mold.

Uncooked Soap

Mix three lbs. fat and one can lye, and place in a large stone jar or kettle. The following day add a large amount of water (about three gallons). Let stand for three weeks, adding water as needed. Stir each day. When three weeks are up, heat the soap and mold.

Borax and ammonia help to make soap a better cleanser. They should be added before the soap is set.

How to Remove Stains

THE nature of the stain should be known if possible before attempting to remove it, because this determines its treatment. If the wrong method is used, the stain may be "set" so that its removal is difficult or even impossible.

Cotton and linen are destroyed by strong acids, but diluted acids, if carefully washed out, have no harmful effect on them. Alkalies do not attack cottons and linens to the extent that acids do.

Wool and silk, being more delicate than cotton and linen, require more careful treatment. They may be entirely dissolved by strong alkalies, and even a weak solution may turn them yellow and cause them to shrink and lose their finish. They must not be rubbed vigorously or exposed to extreme temperatures or they will shrink, turn yellow and lose their finish.

Rayon and some materials such as Celanese and Bemberg must also be treated carefully while removing stains or laundering. Some of these fabrics lose strength when wet, though they regain it again when dry. Some fabrics will melt into a gummy mass when a hot iron is applied, and some are dissolved by chemicals which might be used in dry-cleaning, so it is quite necessary to try out the chemicals used on a sample or an unexposed portion of the garment, such as the hem.

Sponging is a very important process in removing spots, for if it is not done carefully rings or smudges will appear. Always place a heavy pad of absorbent material such as cheesecloth or old Turkish towelling beneath the material to be sponged. This acts as a wick, preventing the spread of the solvent through the material, and it also helps to prevent the ring forming. Use the solvent (gasoline) water, etc., sparingly. Moisten the sponging cloth lightly, and cover with a couple of dry layers of cloth before beginning to sponge. Carry the sponging over the

spot, and taper it into the surrounding material in every direction to keep it from forming a ring. Renew the sponging cloth and absorbent pad frequently.

This is the method employed for removing grease spots from dresses. The standard grease solvents such as high-test gasoline, carbon tetrachloride or benzol, or commercial "dry-cleaning" fluids, may be used as the solvent. If the garment is spotted all over, it might be wise, after working at individual spots, to wash the entire garment in gasoline.

Be sure to have a thick absorbent pad underneath the stain and use the grease solvent sparingly, but persistently, as described above.

Ink stains are perhaps the most common, and the most troublesome of stains, but they may be removed from almost any fabric with a little patience and careful work. Place a pad of absorbent material under the stain and remove as much of the ink as possible by lightly pressing it with a damp cloth. When no more color comes out apply a few drops of fresh hydrogen peroxide, and a few flakes of mild soap. Hold the stain over the steam of a kettle for a few minutes then rinse well in warm water. Then apply a few drops of oxalic acid solution made by dissolving one tablespoon of oxalic acid crystals in one cup of boiling water. Remember that oxalic acid is deadly poison if taken internally, and as it is colorless and odorless, it may easily be mistaken for water. so it should be labelled, and kept out of the reach of children. If the stain does not disappear at once on applying the acid, hold over the steam of the kettle for a moment, but do not prolong the steaming here as oxalic acid is very destructive at high temperatures. Repeat the operation if the stain is not removed, and then wash the garment thoroughly so that no trace of the chemical is left in.

Bleaching Agents

There are other methods of removing ink stains of course, and as all ink will not respond to the above treatment it might be advisable to try salts of lemon or javelle water and oxalic acid. Salts of lemon may be bought at the drug

store. It is also a poison and should be used with care. Apply the powder to the stain and pour on boiling water or hold over the steam. Then rinse well.

Javelle water is useful for removing stains from white cotton and linens besides ink, and should be kept on hand. It bleaches colors and destroys silk and wool, but is excellent for white cottons and linens. To make it, dissolve half-pound washing soda in one quart of water. To this add quarter-pound chloride of lime. Let settle, strain off the clear liquid and bottle. Keep in a dark place.

Tea and coffee stains may be removed easily when fresh by covering with borax or glycerine, and treating with boiling water. Stretch the stain over a bowl and pour absolutely boiling water on from a height of about three feet so that it strikes the stain with force. Rub the spot vigorously. If there was milk with the coffee it would be better to rinse out first in lukewarm water otherwise the protein of the milk may be coagulated when boiling water is poured on and the stain permanently set. This method is also good for fruit stains.

Rust can usually be removed in about five minutes from white cotton and linen with oxalic acid solution. Spread the stained part over a bowl half filled with hot water. Apply the oxalic acid solution, a few drops at a time, until stain disappears. Follow with a few drops of ammonia in the last one.

Dry Cleaning at Home

DRY cleaning," so-called, is performed in a variety of ways, but in each case the garment is immersed in a fluid other than water. More or less agitation is used for removing dirt except that of an oily nature which may be caught in the cloth. Gasoline, benzine, naphtha, chloroform, ether, etc., can be used in the home if there is due care taken to prevent accident by fire.

Many people fail to realize the appalling explosions that may occur when gasoline vapor becomes mixed with air. The principal danger lies in the fact that gasoline, at ordinary temperatures,

gives off inflammatory vapor, and a light at some distance may ignite it with marvellous rapidity. Another grave danger is that due to static electricity. Walking across the floor quickly on a clear dry frosty day may cause a spark which might result in an explosion or a fire. Fires have also been caused as a result of static electricity being generated by straining gasoline through chamois.

Large quantities of gasoline or other volatile liquids should not be stored in the house, and in dry-cleaning every precaution should be taken to prevent accidents. It should be done in a well-ventilated room, in which there is no lamp or flame of any kind while the work is going on. If these precautions are taken, there is no reason why most garments cannot be successfully cleaned in the home.

Advantages of Dry Cleaning

The chief advantage of dry cleaning is that no water is used, and, therefore the garment does not shrink, change color, or lose its original dressing and finish. Ironing is seldom necessary and so accordion pleated skirts, shirred articles, etc., can be cleaned very easily.

However, there is a great deal in knowing what to dry clean. Gasoline does not clean cotton or linen very well, so it is better to wash them in water. A large number of fine delicate garments can be successfully washed in water and a pure white soap, but many people prefer to have their lingerie waists and georgette blouse dry cleaned the first few times, especially if they have elaborate trimmings. After a while if they become dingy looking it is better to have them laundered. Sweaters, if in delicate colors or in more than one shade, are better dry cleaned as long as possible. Washing removes most of the natural oil and they soil more quickly afterwards.

Articles may be cleaned by:

1. The French method, using magnesia, French chalk, borax, etc.
2. The use of a grease solvent such as gasoline, benzine, etc.
3. The combined method—using a grease solvent and a powder.

Before undertaking to clean, even in part, any garment or fabric, be sure to remove all dust by brushing or shaking. When employing gasoline use only a high grade, for if it is dirty or contains oil it will make spots or streaks on the article which are very difficult to remove.

Method of Using French Chalk

French chalk may be rubbed into fine fabrics such as chiffon, lace, feathers, etc. This is done by stretching the article on an ironing board and rubbing the powder on with a cloth or a small brush. The article is rolled in a clean towel and left for several days. It is then shaken thoroughly to remove all the chalk. This method is very good for organdy dresses, laces, etc, which are slightly soiled but not stained.

Silk blouses, dresses and sweaters, when evenly soiled should be washed thoroughly in gasoline or other grease solvent. Badly soiled articles which are small enough to be easily handled should be put into jars of benzine or gasoline, tightly covered and allowed to soak over night. This saves a great deal of rubbing. After soaking, wash the least soiled articles first, working as quickly as possible with a squeezing motion. Dry soap shavings or commercial dry-cleaning soap added to the gasoline aid in cleaning. The work is facilitated if the gasoline is heated by pouring it into a dish and setting it in a larger pan containing hot water. When all the articles are reasonably clean, they should be transferred to another dish of clean gasoline.

Sometimes even a third dish is necessary, when articles are badly soiled. This may seem like a waste of gasoline but if it is allowed to stand the dirt sinks to the bottom, and if the clear liquid is poured off it may be used again. Use enough gasoline in each dish to entirely cover the garment.

After the final rinsing, squeeze out as much gasoline as possible and hang the article in the air to dry. When the odor has disappeared press it with a warm iron. The heat of the iron often removes the last trace of odor.

Thin silks or woollen dresses may be cleaned very successfully by the method

just described, if plenty of gasoline is used, but heavy woollens or velvet articles are better if "surface-cleaned." The garments should be looked over and spots and stains marked with white thread so that in cleaning they will not be over-looked and may be given special attention. Place wrong side up on an ironing board or table which has been thickly padded with newspapers and covered with an old sheet. Then, with a piece of the same material, or at least the same color, soak the whole surface with gasoline, giving special attention to the spots, rubbing them gently, with the warp of the fabric. A soft brush helps on heavy material, and the addition of salt to the gasoline is often a good thing. The advantage of working from the wrong side, lies in the fact that most of the dirt, being on the right side of the fabric is washed on to the pad without coming through to the wrong side.

Stains on Non-Washable Fabrics

There are some stains on some materials which can nearly always be removed easily by the amateur; but there are others that should never be attempted at home, but should be sent to a reliable dry cleaner. Some stains, such as ink, cannot be removed from certain kinds of cloth and they are much less conspicuous, than the spot left after the attempt to remove it.

Grease, by itself, may be eradicated from almost any kind of fabric with safety, but when mixed with tar or dirt the spot requires different treatment. A hot absorbent such as Fuller's earth, French chalk, or magnesia, will remove grease spots. For stubborn stains place a piece of paper on blotting paper over the absorbent clay and set a warm (not hot) iron on it for a short time. If the grease stain is mixed with dirt, benzine or ether should be used.

Prepare a pad, about one inch thick, using cheese cloth and cotton batting or other absorbent material. Place the spot right side down on the pad and then with a piece of the same material, apply the solvent to the spot sparingly so that it will not run into the fabric. Rub from the centre of the spot outwards, spreading the gasoline over a large surface to avoid leaving a ring.

Rub between applications and then rub the spot gently until nearly dry. After the spot has disappeared, press on the wrong side.

Cloth skirts, dresses, etc., after being thoroughly cleaned should be laid on the ironing board right side down covered with a heavy cotton cloth which has been wrung out of water and pressed until the cloth is almost dry.

Ribbons and silk gloves if only slightly soiled should be soaked in gasoline in a tightly-covered sealer. An occasional shake helps to dislodge dirt.

Suede gloves may be cleaned by putting them on the hands and applying Fuller's earth with a brush. Good results are not always obtained with gasoline.

Soak very soiled gloves over night in a jar of benzine. Then take them out and rub each finger separately with a white flannel cloth dipped in benzine. If very soiled a little white soap helps. After the fingers are cleaned place the gloves in benzine and brush all over with a soft brush and soap. Rinse well in clean benzine. Heating the benzine over a dish of hot water helps to clean them. On no account let them get spotted with water as it will harden the kid and spoil the gloves. When rinsed lay them on a clean cloth and rub on French chalk. When the gloves are dry, shake well to remove the loose chalk and then rub the gloves thoroughly all over to soften and remove all the powder. The French chalk improves the color, softens the kid and gives gloss.

How to Read Patterns

"I CAN'T make out why my clothes always have that 'home-made look,'" said a home dressmaker the other day. When I suggested that perhaps she had not properly interpreted the pattern she thought there might be something in that. Every pattern house of good reputation gives directions as to how to cut out the goods to the best advantage, and tells you on the envelope how much material to order. You may depend on

it that they would not go to all that trouble unless there was some use in it to the buyer of the pattern. They are anxious to have customers satisfied, and so furnish considerable information which they intend you to inwardly digest.

In the first place, when ordering a pattern state the right size. Even if you have always taken a 36, you may now have on extra winter clothing or may have gained in weight. Be careful to take all measurements correctly, using bust measure for blouses and hip measure for skirts. For both these measurements place the tape line around the fullest part of the figure, hold the two ends with one hand, and then see if you can run two fingers underneath it comfortably. If a child of six years is large for her age, order a pattern for an eight-year-old. Above all, put the number down correctly, and see that there is no juggling of figures, or you can never expect to get what you want. It is also important to remember to enclose the right amount of money. You would be surprised the number of the orders that come to our pattern department either lacking number, money, or correct size, or all three.

When Purchasing Cloth

Do not buy the material until the pattern comes, as you may either get too much or too little, neither of which is desirable. On the outside of the pattern envelope is a chart, which tells you exactly how much to purchase, so study it carefully before going to the store. It is more than provoking to be a few inches short, while it is only congesting the storage space to have left over bundles of cloth in boxes and baskets, which are only useful for quilts.

When ready to make up the garment read everything in sight on the outside of the envelope. A number of the best

firms give valuable information as to how the pattern can be best laid out on the material, and all of them show on the outside the number and shape of the different parts of the pattern. Study these carefully and note the difference between the lining and the outer parts. Look for any directions that may be given concerning the making of the garment. On opening the envelope you will probably find a chart showing how to put the garment together, which is so clear that even the greenest person can commence work without fear of coming to grief. Take out the pattern itself, spread the pieces on the table, and compare them with the diagram on the envelope. Separate the parts that you are not going to use, and put them back again for safe keeping, as they may come in very handy some time in the future. These commercial patterns are made to standard sizes, so that it is necessary to adapt each one to the person's needs. However, the alteration of patterns is a subject for a whole article, for which there is no space here, but it will be dealt with in the near future.

Some Things to Look Out For

Take particular notice of seam allowances, for upon them depends the success of the dressmaking to a large extent. Special mention is always made of how much is allowed, as the pattern houses use different amounts. You will observe that there are several holes or perforations on each part of the pattern, which are all of great importance in putting garments together. On some patterns the outlets for alteration are marked by large single perforations to show where the first line of basting should be made before fitting. More is allowed on the shoulders and under the arms, as figures differ considerably at these points. Triple perforations show which edge of the pattern should be placed on a lengthwise fold of the material. Three T-shaped perforations also stand for the same thing, or else

some other sign, which is always explained on the envelope. In order to make sure that the pieces are placed properly upon the material, large double perforations indicate the parts that are to be placed parallel with the lengthwise threads of the goods. Small perforations are employed to mark the places for tucks, pleats and trimmings, so make sure that you know what each one stands for before commencing to cut out the garment. Notches, or small V-shaped pieces, cut out of the pattern are of great importance, for they act as a guide when putting the article together. When cutting out notches make them as small as you can, so that they will not cut into the seam allowance. Mark all perforations either with chalk or with thread of different color from the material you are working upon.

Some fashion houses take the trouble to state what materials their patterns should be made up in. This is of great assistance to a home dressmaker, who is sometimes at a loss to know what to use. Advice is even given as to the combinations of cloth, and also the kind of trimmings that are suitable for each pattern.

Treat Your Patterns Kindly

Special care should be taken to see that the parts of a pattern are not torn, for they will be needed again in all probability, and unless they are in good condition they will be hard to recognize again. Therefore, if you happen to tear the thin paper, paste a piece under it to hold the edges in place. When folding up the pattern use the same creases as were made in the factory if at all possible. Fold each piece carefully, and put them all back into the proper envelope. Some home dressmakers prefer to transfer them to larger envelopes, as they find it difficult to keep the patterns tidy in the original folder. They cut out the picture and the directions and paste them on to the

larger envelope. Reserve a drawer or box specially for patterns, and if possible keep the children's separate from your own, so that at any time a pattern can be easily located without having to search through a miscellaneous collection. Go through the box periodically and remove any that are out of fashion or that the children have out-grown. Do not destroy them, as they make excellent material for cleaning windows. It is a great mistake to buy a new pattern for everything, as one blouse pattern will often do for several figures, and can be altered with very little trouble.

Making One Pattern Do for the Girls

WHY not make one pattern do for mother and the girls? Not only does it relieve the congestion in the pattern drawer, but it saves spending 15 cents here and 20 cents there every time that a new garment is needed. Every woman should possess blouse and skirt patterns that fit her perfectly, for it is then simple enough to alter them to suit different members of the family. It is very easy to put in tucks, plaits, or gathers as desired when you have a standard pattern on which to work.

When you once have a "judy," you will never want to be without your "double" again. It entirely eliminates all the bother of taking off your dress every time that a fitting is needed, and for altering patterns it is invaluable.

Commencing Alterations

When your high-school daughter

wants a blouse and is too busy with her studies to make it herself, take out your best fitting pattern and adapt it to her figure. Place the front on the dress form and if it needs enlarging take a pencil and a ruler and draw a line from the centre of the shoulder to the bottom of the pattern. Cut the paper on the line and separate the pieces the desired amount (see fig. 1). Take a strip of paper and place it underneath, pasting it so that the two pieces of the pattern are the correct distance apart from the top to the bottom. If gathers, tucks or plaits are desired, sufficient width will have to be allowed. If the back is not large enough, when tested up on the dress form, give it the same treatment as the front (see fig. 2), remembering that the pattern only covers one-half of the back. Paste the strip of paper underneath to hold the two sections together, cutting the edges off evenly.

When it comes to enlarging a sleeve pin it on the seam line and slip it on, bending the arm to make sure that there is enough room for flexing the elbow. Estimate how much will have to be inserted in the pattern and then draw a line right through the centre of the sleeve. Cut it up, separating the two sections the desired distance apart as before (see fig. 3).

For a long-waisted person it is often necessary to give added length. In the front draw a line from the underarm to the centre front two inches above the waist line, as is shown in fig. 4. Separate the sections the required amount and paste the strip underneath. Always make sure that the two parts of the pattern are exactly the same distance



Fig. 1

Fig. 2

Fig. 3

Fig. 4

Fig. 5

Fig. 6

How to give added width and length to a pattern

apart. A back that is not long enough receives the same treatment as the front (fig. 5). When added length is needed for those with long arms, a line is drawn horizontally through the centre of the sleeve, on either side of which is made another line. Cut through these marks as in fig. 6 and separate the pieces the desired amount.

Reducing the Size of Patterns

A small woman often finds it necessary to reduce the size of patterns in order to have neat clothes. For this purpose the dress form comes in very handy. To decrease the size of the front, place it on your "double" and estimate how much should be removed. Draw a line from the centre of the shoulder to the bottom as before and make a fold instead of cutting the paper (fig. 7). Pin it in place and put it on the form again to make sure that the fold is the right size. The same plan is followed if the back is too wide (fig. 8).

For reducing the width of the sleeve, draw the line down the centre as before, and make a fold the desired size. Pin in place and slip it on to see if there is plenty of room for bending the elbow. These alterations make the edges of the pieces very uneven, as is easily seen in figs. 7, 8 and 9. Never cut off the part that projects, as it will spoil the pattern for the next person that wants to use it, but turn it back so that a good line is made. The top of the sleeve needs more attention, as the success of the blouse depends to a large extent upon how that part fits into the armhole. To correct the line, take a

pencil and "true up" the pattern at the uneven edge (see fig. 9).

Very often people find that a pattern is too long, especially if they are short-waisted. Fig. 10 shows how this may easily be remedied, by putting in a fold two inches above the waistline. Draw the line across with the pencil and ruler as before to act as a guide. The back may be altered in the same way (see fig. 11).

If shortening the sleeve, make a fold on either side of the centre line instead of cutting the paper in two places. In all cases, take particular care to correct the lines of the pattern wherever a cut or fold has been made. If you wish to make a pattern smaller both in width and in length, or larger in both directions, it is easily done either by making folds or by cutting the pieces and spreading them the desired amount.

Many people cannot see why it is not just as satisfactory to cut off the extra amount on a pattern or add it to the bottom, as the case may be. Well, "there's a reason," just as there is for some breakfast foods. By following the method given here, you preserve the correct lines of the pattern, whereas if an inch is added here, and a piece is taken off there, the shape of the garment may be spoiled. Every pattern house has a staff of artists who design with great accuracy. They know how to balance each piece of a pattern so that the best lines are obtained. After all, the secret of neat clothes lies in retaining and making good lines, suitable for the person for whom the garment is intended.



Fig. 7

Fig. 8

Fig. 9

Fig. 10

Fig. 11

Fig. 12

For a small person a pattern can be reduced in this way.

New Garments from Old Shirts

SO many different things can be done with a shirt which has either become too small for the wearer or is worn in conspicuous places.

If the elbow develops a hole it can be patched with little trouble, but when the neck or other exposed parts wear, the job of repairing it is not so simple. Striped cottons of which many shirts are made today, are particularly adaptable for blouses, aprons, shirt waists, children's garments and so forth. In these days when money is a mighty scarce commodity, the homemaker on the farm is faced with greater problems than ever before. Children must have clothing whatever happens, and if they were not growing out of their garments with considerable regularity, mothers would be worried for fear something was ailing the bairns. Each home is a "make-over shop" this winter, enlisting every piece of cloth that is not worn, for double duty.

First of all, thoroughly wash the garment. Before pressing, rip the seams, using sharp scissors or a safety razor blade, or if the shirt is of the ample order, cut off the seams and save considerable time. Dampen the pieces, roll them up and iron when ready. Sometimes you may find it advisable to dye the cloth before making it up if the present shade is not becoming to the future wearer. The Extension Service of the Manitoba Department of Agriculture has published an excellent bulletin on laundering and dyeing which will be found of great use when wishing to change the color of material.

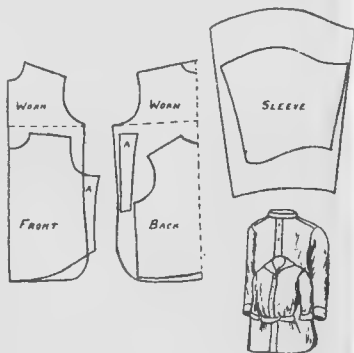
When ready to cut out the garment, hold each piece up to the light to locate the thin spots. Mark them with pins, chalk, or a colored thread so that they may be avoided when laying on the pattern. In planing the use of the material, take care to have each piece running the right way of the goods. By careful scheming and observation of the perforations on the pattern this can be effected as a general rule. If there are

stripes or designs on the cloth, try to match them as far as possible. Most patterns state plainly on the envelope how much is allowed for seams so become thoroughly acquainted with the amount before commencing to work.

A Blouse for Mother

The small illustration on this page shows how a blouse for a woman can be constructed from a partly worn shirt. (N.B.—We do not list the patterns in the diagrams accompanying this article, but you can utilize any others which are similar in style.) Unless the old garment is exceptionally large, it will probably be necessary to make the collar and cuffs of contrasting or harmonizing material. Very likely you will find this an opportunity to use up some pieces in the scrap bag. The sleeves may have to be shortened to half or three-quarter length, but that will depend upon the pattern and the available cloth. If necessary, the front can be pieced under the arm as in the diagram, taking particular care to match stripes or patterns. If you find that there is not sufficient goods to extend far enough below the waist to keep the garment from pulling out, make a peplum of some suitable material. Some people prefer an elastic at the waist.

At the bottom of the page are two methods of utilizing the good parts of a worn shirt. On the left is a lay-out of a child's sack apron. At the right



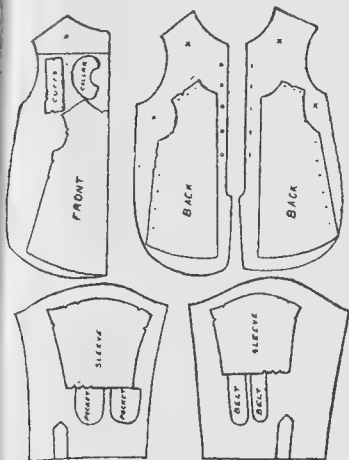
is shown how rompers can be constructed from a discarded cotton garment. If necessary, pockets, belts and collars on these garments may be made of some harmonizing color and so will help to make out the available cloth.

It may be possible that you will have two worn pieces of apparel which can be put together to make a garment which

will wear for some months.

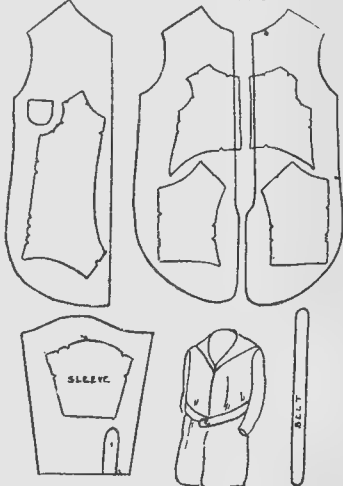
Many women make serviceable aprons from a shirt, using the back for the lower part of the apron, and making the bib from the front. Trimmed with rick-rack braid or bias bands of another color the garment is very attractive. Checked gingham makes a pretty piping for a plain garment.

WORN PARTS



BACK

FRONTS



Left: Child's sack apron cut from a man's shirt. Right: Rompers made from a worn shirt.

Teaching Girls to Sew

ONE of the first opportunities to arouse a girl's interest in sewing is when she is at the stage of making doll's clothes. The far-seeing mother who has hopes that her daughter will later want to and be able to make her own clothes at considerable saving of money from the family purse as well as joy for herself, will encourage and help her, remembering that play is a great preparation for work in later life.

Allow the budding young dressmaker bright colored scraps of material, pins, needles, thimble and blunt scissors. Encourage her to keep her sewing box as

neat as possible. A shoe box makes a suitable and roomy sewing box. She needs some good tools as well. Be sure that she has a thimble that fits her finger. If it is too small, it will pinch her finger and it will likely be discarded quickly. If it is large it will be awkward to manage and you will likely find that she will leave it off frequently. Sewing without a thimble, causes the finger to be pricked and irritated at the nerve ends. This accounts for some poor sewers saying that sewing by hand always makes them irritable.

Until a girl is about nine or ten you can teach her much in the way of

threading the needle, using the thimble, turning a fold, a hem, basting, simple hemming and darning as well as various decorative stitches by name. She may become interested in the threading of the sewing machine needle about this time.

A notebook, in which the girl may record the names of the stitches, seams, etc., will be a further help as it will be a ready reference for her and prevent much repetition of teaching.

When a girl is about ten, or even younger for some interested young person with an aptitude in sewing, you may entrust the sewing machine to her, after some preliminary instruction.

Throw the belt off the machine and take out the needle. Then show her how to treadle. She will get the idea readily if she does the movement first with her hands in the air and then with her feet on the treadle. The correct position is secured by placing the left heel on the back of the treadle and the right foot slightly forward. After a few minutes of such practice replace the belt, using the opportunity to show the girl how to do this correctly, without getting out of the chair. After a few minutes practice of treadling, starting, stopping and throwing the belt off and putting it on, your daughter should be ready to begin on straight lines ruled on a square of brown paper. Sew without the needle being threaded, pressure foot down of course. Show her how to put the needle into its proper position. Most machine needles have a straight or a flat side, which goes to the right and emphasis should be laid on getting the needle as far up in the needle bar as possible before tightening the screw. The first few lines will be far from straight, but inside of a quarter of an hour you will see a marked improvement in skill.

A half hour of this practice should suffice before threading the needle and going on to firm scraps of cotton material. With a little instruction the girl can then go on to a sample of plain and French seam. Instruction should include the correct downward position of the needle when the thread is drawn

and cut, after the stitching has been done.

The threading of the machine may require constant reviewing. A drawing of the machine head with the correct threading marked very plainly, possibly in red ink, may be used to advantage. Keep it hanging above the machine. The girl may further impress it on her mind by making a copy of the drawing in her notebook, where it will be available for quick reference in the future. This method of helping the girl to check her own work, teaches her to be an independent worker. A few minutes spent in sketching an idea will amply repay you in the months and the years to follow when the girl returns at intervals to the task of threading the machine.

Occasional care and regular oiling of the sewing machine may be stressed at intervals.

Correct position at the machine should be emphasized as the girl begins to sew. This is obtained by sitting well back in the chair with the hips touching the lower back of the chair. Bend from the hips and avoid tiring and slouching positions. Good ventilation and correct lighting play an important part in avoiding fatigue at sewing. Have the light coming over the left shoulder.

Simple articles such as handkerchiefs, tray cloths, dusters, duster bags, pot holders and dresser covers may be made from left-over pieces of material and flour sacks found in every home. The removal of bastings after sewing, pressing as one works, lengthwise and crosswise thread as well as bias of material should be taught.

From these simple beginnings the girl will be ready to go on with the making of under garments chosen with simplicity of pattern in mind. Allowing the girl her own choice at this point only paves the way for discouragement when a difficult pattern is attempted. Such undergarments as bloomers, step-ins, slips, kimono and sleeveless nightgowns offer a wide choice. There is an opportunity here to teach the very simplest of commercial patterns. Avoid the cutting of notches, with scissors

which so many adult sewers indulge in when instructing your daughter to sew. Such treatment of markings on a pattern spoils any seam finish and now you are trying to encourage pride in work. Mark with tailor's tacks in colored thread.

From the simplest commercial pattern of bloomers or nightgown, you may go on to the making of a one-piece work or play dress in a plain or printed firm cotton material. Have the girl avoid voile, dimity, rayon, silk wool and all other thin materials which pull out of shape, until she is fairly accomplished.

Do not let her stay too long with any one task so that she becomes over-tired and perhaps unduly worried about it. The lesson or practice period can be made up of a variety of tasks. With variety there is less chance of strain of endeavor in any one line.

With encouragement and praise at the right time and the avoidance of over-tiring and much ripping you will have done much to instill a genuine liking for sewing in the girl's mind. Her confidence in her own ability to do a well-planned task will be her greatest reward.

See that every article the girl commences is neatly finished and pressed, before she goes on to the next. It is also good discipline to see that she dusts and closes the machine and leaves the sewing-room in good order each time she uses it.

Avoid hurry and too difficult tasks but try to work up to a definite speed. Work by the clock at first. The girl will be interested in the increase of her own speed, but careful work counts most.

The girl, well trained, gets real pleasure out of her sewing. In her 'teens it encourages her to use her powers of observation and ingenuity in trying to copy something which she has seen and liked. It encourages her to work hard to attain the desired end or effect. In her twenties sewing gives her the opportunity to express her personality in her clothes. All of her life she will have this skill which may, if necessary, be used to reduce expendi-

ture. Making-over things to wear and use will become her pride and joy instead of a dreaded and dull task. Knowing how to do well a very necessary bit of woman's work will go far in the development of personality and contentment.

How to Get Clothes Clean

IT pays many times over to learn all the tricks in this laundry business; in fact, it's the only way to get along when you are doing at least two people's work. Try out new ideas, ask yourself if there is an easier way, if this step or that is really essential—or could it be skipped entirely?

Since you bought your machine how often have you consulted the directions that came with it? Hunt them up and check over each point. Then hang them near where you do the washing so you can refer to them easily.

Maybe the washer would run more easily if it were oiled regularly. This not only keeps the gears from wearing, but saves your muscles which are more important. Do you fill the machine according to instructions? There is sure to be a water-line to act as a guide. Overloading is short-sighted because the clothes only get half washed. See that things are spread out evenly to avoid bunching.

Less Work—Better Job

Have you always felt that the longer the washer is operated the cleaner the clothes become? To check this up, experts found while testing both hand and power machines that operating for longer than 10 minutes is not an advantage; in fact, dirt became further washed in to the fabrics. Best results were obtained by running the washer for six to eight minutes when clothes were not oversoiled. Very dirty articles needed 10 minutes and occasionally longer.

If you would like to cut down rubbing, see that the temperature of the water is right. Certain types of dirt are

set by heat. Body secretions and other kinds of protein soil are harder to remove once they are plunged into very hot water. Therefore if you want easier washing, do not have the first suds hotter than your hands can bear.

And would you feel very badly if you could skip most of the business of boiling clothes? Hardly! Nobody honestly enjoys filling the boiler, lifting wet clothes, fishing them out again, taking the risk of splashes, to say nothing of the steamy aroma that fills the house.

Of course boiling does help to make very soiled articles a better color, and may even remove a few stains. The extra rinse the clothes receive after coming from the boiler is all to the good. Boiling ought to do a powerful lot of good for the energy it takes.

These are some of the pros and cons of the question. You will have to weigh them up and decide what to do in your particular case. Nowadays people use fewer white clothes than they did years ago, but there are always some in each wash.

So much depends on preventing things from becoming over-soiled—not always possible, but something to aim at. Tea towels for instance, need no boiling if rightly used and changed frequently. The washer does the work and there is no rubbing.

I keep linen towels for glass, china and silver. For drying baking utensils and pans, I depend on flour-sacking. These I do boil if there are marks left after the washer has done its best.

Right near the range I hang an oven-cloth for lifting hot pans and casseroles. This prevents tea towels being used for the purpose. You may prefer pot-holders.

Then there are those prize exhibits, the men's hand towels. Here again frequent changing helps to keep dirt from becoming ingrained. If I am not satisfied with them when they come from the washer they go in to the boiler with a solution made from com-

mercial washing tablets. This does away with the toil of rubbing. I give the same treatment to men's cotton combinations that get so grimy in hot weather.

Recipe For Clean Clothes

With a power washer, I find the following plan helps to reduce the necessity for boiling white clothes. First, I get ready a tub of lukewarm water and enough flakes to make a light suds. In this I soak the first load for about 15 minutes, to loosen the dirt.

Next I put the hottest water available into the washer with enough flakes to make a two-inch standing suds. This will be too hot for the hands (from 120 to 140 degrees). Then I wring the soaked articles straight into the hot suds.

By running the machine for about six minutes, the loosened dirt is flushed out, and after a hot rinse most of the clothes are ready to hang out. If there is enough water for a second rinse, so much the better. If you are a firm believer in bluing, go ahead, but this is a step that I skip without a twinge of conscience.

The short soak each load receives at the start is a big help toward keeping the suds clean in the washer. More water is needed in the tub occasionally and enough flakes to keep the sud from dying down. If the wash water does get dirty, drain off some from the tap at the bottom, when there are no clothes in it. Add hot water to the load-line and enough soap to make a lasting suds.

Colored clothes benefit too by the short lukewarm soak but should not have too much heat in the washer. Thorough rinsing is the secret of keeping colored washables fresh and clear.

Did you ever stop to figure out how much help you get from the wringer? The hand-wringer is a great improvement over the old-fashioned way, but not until you use a power wringer do you realize how much strength can be saved and what a grand job it does.

A wringer presses out the soiled water and keeps the rinse from becoming dirty, providing the clothes are fed in evenly. Always free each piece from entanglements first, and see that there is no bunching or twisting. Fold sheets, tablecloths and bedspreads so they go through evenly.

Put pillow-slips through closed end first, and fold over tapes and frayed edges to keep them from wrapping round the rolls. When this does occur, stop the wringer, reverse the rolls and see if the article untangles itself. If not, release the safety lever and lift out the rolls to unwind the garment. Adjust the tension on the rollers according to the size and thickness of the piece. With a hand wringer be sure to tighten both screws evenly.

When it is not fit to hang the clothes outside, I put them through the wringer twice to hasten drying. Even with a hand wringer this is well worth doing. See that buttons are turned in so they can't damage the precious rubber and the same with buckles and large buttons. Close slide fasteners and fold over the material as a protection.

Button Tricks

In the case of large buttons with metal shanks, pin them on the wrong side with small safeties instead of using a thread; then remove them before washing. Things go through the wringer more quickly and safely like this. When buttons on wash dresses have no shanks, I sew in and out the holes in the buttons with thread, just as if sewing them on to the material. This forms a sort of shank. I pin these on with small safeties from the under side and remove before washing.

When the washing is done, loosen the tension and leave the rollers clean and dry. The smallest bit of grease or oil tends to soften rubber. See that the tub is clean and dry. Keep the power machine away from heat and dust. You can cut down the work next

wash-day, if you slip a cover over the washer. Then you won't have to dust it out before starting operations.

Household Hints

After washing cooking utensils or dishes which are only used occasionally such as food chopper, grater, fancy cake tins, etc., I put away in clean paper bags in which groceries have come. I know then they are ready for use at a moment's notice, instead of being dusty. I also keep one paper bag in which to put pieces of waxed paper from bakers' loaves, etc.; another for paper bags; and another for pieces of string. These are always kept in the same place so there is no hunting when they are needed.

* * *

When sweater sleeves begin to wear thin at the elbow, switch the sleeves, putting the left sleeve in the right arm-hole and vice versa. As most sweater sleeves are the same shape both front and back, this will make no difference to the fit, and the worn part then comes on the inside of the arm. The sweater should be washed and blocked after doing this to remove the bulges made by the elbows.

* * *

The ten-pound galvanized pails used as containers for lubricating oil or what is more familiarly known on the farm as gun grease for tractors, when cleaned make very useful containers. Their size makes the uses which they can be put to varied and innumerable. To clean the pail use a brush and several washings with gasoline, followed by washing with plenty of warm water and soap.

* * *

If you are painting a floor for the first time or the paint is badly worn off, be sure to mix the first coat with a good deal of linseed oil, even though the directions on the can of paint say otherwise.

To remove the lime or alkali from teakettle I manage in the following way. I set the empty teakettle out of doors in freezing weather. The frost causes the deposit to crumble. Then it is easy to scrape it off.

* * *

To remove old paint from furniture I use water glass. I apply the waterglass to the finished wood with a paint brush. Then I permit it to stand about 15 minutes. Following this I scrub the wood with a scrubbing brush and water and find that the paint is easily removed.

* * *

Before I begin house-cleaning, I take a grape basket and put in the various things I use when cleaning each room, such as a whisk for dusting base boards and backs of furniture, also tacks and a hammer and dusting cloths and polish, and clean cloths, etc. Then when I finish cleaning one room, I just pick up my basket and carry it to the next room, where they are all ready to use again, and it saves steps.

* * *

To fill cracks in plaster, use vinegar instead of water to mix plaster of Paris. The resultant mass will be like putty and will not set for 20 or 30 minutes. Push it into the cracks and smooth it off nicely with a table knife.

Getting Rid of Flies

ALADY visiting one of our neighbors wouldn't drink her milk because a fly was having a swim in the pitcher. I overheard the remark, "what a fuss about a fly!" and as I admired that lady very much I had to find out when I got home if she were in the right. I don't remember what I was told, but it justified my heroine and even today, as I automatically gave chase to the first fly of the season, I saw in memory the beautiful lady of my childhood and her annoyance at the fly in her milk.

We know today how right she was, for the housefly has been proven the most

dangerous of our household insects, so far as distributing disease germs. And there isn't a better medium for developing and multiplying those germs than milk.

The fly is the world's best lover of filth. It deposits its eggs (120 to 150 at a time) in manure and rotting straw of barnyards and stables, in manure piles about pig pens and chicken houses, in human excrement lying in the pits of loose or open closets, in the kitchen refuse, peelings, scraps, dishwater thrown out the back door; in fact in any waste matter, animal or vegetable that has lain long enough to ferment and decay.

The most dangerous of these breeding places is the open closets where germs of disease are likely to lurk. The germs of typhoid fever, tuberculosis, dysentery, infantile diarrhea, etc., have been found on the feet, legs and bodies and in the specks from the alimentary tract of flies.

Each foot of the fly has two pads with many tiny hairs with minute drops of a sticky liquid that makes it easy for it to walk on the ceiling. The hairs on its body and legs and these sticky foot pads accumulate a mass of filth from the breeding places. This filth is distributed wherever it goes, for it is constantly wiping its feet on everything it touches.

Their fondness for human food makes them good distributors of disease germs. They are restless, active insects, traveling extensively and flitting from place to place quickly. In the course of a few moments a single fly may crawl over human or other excrement, wash its feet in a glass of milk or water as it takes a sip, then dance across a dish of mashed potatoes on its way to trail over the butter.

Keep Them out of the House

The problem of the homemaker is how to keep her house free from these pests. Besides their menace to health when they are in the kitchen or dining-room they are annoying and irritating, buzzing around, soiling drapes and crawling over people.

We are apt to tolerate the first one or two in the spring and that is a mistake for they multiply so rapidly they are soon out of control. A generation of flies

in the hot weather is produced in two weeks or less, and that leaves time for eight or ten generations during a season. Someone, good at figures, has calculated that the progeny of a single female fly at the end of the ninth generation may reach the enormous number of 1,990,000,000 female flies, to say nothing of the males which are just as good carriers of filth and just as annoying. They would bring the number into the trillions.

Of course the ideal method of eliminating flies would be to have no breeding places or to destroy them in the larva or maggot stage in their breeding places, but on the farm that is a gigantic task. So we have the task of preventing them entering the house and destroying any that do get in.

Having all windows and doors screened is the first safeguard. A small screened porch at the kitchen door is good, for the smell of food is not so strong at that distance and there will not be so many clustered on the door to dash in every time it is opened.

At the first of the season "swatting" the fly, as it arrives saves the house from its trillion of progeny, but if the breeding places are not controlled as the season advances other methods of destroying them become necessary. Traps, sticky paper, poison and sprays are all useful.

Spool sticky papers that dangle from the ceiling are good, because the flies delight to rest on long narrow dangling things. Poisons are not suitable if there are children in the home. An effective poison mixture is 40 per cent formaldehyde and 60 per cent water. A teaspoon of this in a cup of water and milk, equal parts, and a little sugar, placed at a window will give you all of the flies in the room to sweep up and burn in a few minutes. Pull down all the blinds in the room but the one and they will be attracted to the light there.

The fumes of burning sulphur are effective, but do not use that where there is colored paper or drapes for it bleaches.

I am partial to the spray. You can buy it under different trade names, but it is cheaper to make it yourself.

To one-half pound of fresh pyrethrum insect powder (it loses its effectiveness

with age) add a gallon of kerosene. Let it stand for two hours stirring occasionally. When the surplus powder has settled, pour off the liquid and it is ready to use. Be sure your kerosene is white and clear or it will spot your walls and fabrics. Close up the doors and windows and, using a small hand spray, scatter about a quarter of a cup of liquid for each thousand cubic feet of space. A flit or fly-tox gun is good. Many will be killed outright, but some only paralyzed, so sweep them up in an hour and burn them.

Wage Battle Early

As we said before, the most effective way of controlling them would be to eliminate their breeding places. But if manure could be removed twice a week and scattered over the fields it would help. The spray used in the house could be used to advantage in the stables.

Flies prefer light open places in which to breed. They rarely enter a dark tight box to deposit their eggs. So a tight cement pit for storing manure helps, or a screened-in box.

But the most dangerous breeding place is the open box, outdoor privy. The privy pit should be fly proof, and the contents carefully covered each day with a liberal supply of fine road dust or finely sifted ashes. It should be emptied frequently and the contents buried far from wells and springs of drinking water.

The yard should be kept free from garbage and decaying vegetable matter. Pails of slop should be kept covered.

Another place the homemaker needs to make a fuss about the flies is in the store where she buys her food. The storekeeper will clean up if his customers insist. Meats, cookies, bread, etc., should be in covered containers. The suggestion to clean up the local shop would be more effective from the women's club than from the individual.

Make your family fussy about that fly. The quite small children can use a swatter. It is a jolly game to them. The growing boy will delight in making a trap or climbing up to fasten the sticky paper on the ceiling. The 'teen-age girl will enjoy using the spray gun. Madam homemaker herself won't scrape her plates out the open kitchen door for the

hens or cats. If you have everyone helping they will remember to shake the kitchen screen door to chase the flies before opening it, to come in quickly and to "close that door!" without being told every time.

Yes, a fuss about a fly is worth while.

Getting Rid of Clothes Moths

SPRING is the time when homemakers throughout the length and breadth of the land wage war on every kind of insect pest that bothers them. One of their worst enemies is the tiny, light brown moth that flies around chiefly after dark. It doesn't do the damage itself, but lays tiny eggs which later develop into ravenous grubs or "worms" that feast upon all-wool underwear, dad's fur coat, Mary's heavy winter dress or Fred's Sunday suit, if they get half a chance.

The moral is—don't give them the opportunity. This means an all-year fight against the invader, for although the period of the moth's greatest activity is from June to October, a watchful eye must be kept on them in every month. The best way of fighting the pest is to mobilize the whole family, to point out the marauders and to explain that there'll be no dress or suit next winter if the moths are not killed.

Cut Off Food Supply

As commander of the anti-moth forces, you must see that the enemy's food supply is cut off. As soon as underwear, winter dresses, suits, furs, scarves, toques and sweaters are discarded give them a sun bath on the line on a bright, windy day. Fortunately sun and air, the greatest enemies of moths, cost nothing so there is no need to economize on them. Air each clothes closet thoroughly, remove all dust from corners and crevices, fill cracks and caulk with wood putty or paint the walls and woodwork. Expose bureau drawers to sun and air, take out papers carefully and burn them, for in the folds there may be stray moth eggs waiting a favorable opportunity to hatch out. It is never an economy to shake out the papers and put them back. Use a whisk for thoroughly brushing dust from all cracks and crevices,

and then leave each drawer where the sun can exert its disinfecting powers.

Underwear, of course, is ready for storage as soon as it is thoroughly dry, but should not be taken from a drawer or box and put away without proper airing on the line. Scarves, sweaters, mitts, children's jersey suits, pullovers and other woollens should be washed or otherwise cleaned before putting away for the summer.

Dresses and heavy suits need special attention for moths have an aggravating way of feasting upon soiled spots on lapels of coats, front panels of dresses and other conspicuous parts. These should all be carefully removed and the seams and pockets thoroughly brushed to remove fluff and dust. A careful pressing is a safeguard, as the heat and steam destroy any stray moth eggs that may still be lodging in obscure corners or seams. After cleaning and pressing do not leave these garments around but store them immediately in case a moth deposits a few eggs on them when your back's turned.

Air and Clean Furs

Furs need thorough airing before the sun becomes too strong. On a bright, windy day, hang them on the line and occasionally beat lightly but avoid any roughness. After a thorough airing, grease may be removed by rubbing the fur with a cloth dipped in gasoline. Heat bran for dark furs, and cornmeal, salt or flour for light furs, and rub it in until the fur looks clean. If very soiled take a fresh lot. When finished gently beat the skin side of the pelt to remove all cleanser. Comb the fur with a coarse metal comb after all the meal has been shaken out. When cleaned, furs are ready for storage. It is often a saving of time to repair linings of coats, muffs and stoles in the spring of the year, so that the furs may be put on right away if a cold snap comes on suddenly in the fall.

The handiest way of storing dresses, suits and other garments that should not be crushed is to use moth-proof bags. These can be purchased at very reasonable prices and as long as no moth eggs are taken in, they form a very good protection. These bags can hang in the attic or in a cupboard and take up very little room.

If there is no other way of securing moth bags you can make your own, but

of course great care must be taken to prevent the entrance of the invader. Secure the widest, toughest brown paper the storekeeper has and make a flat bag, leaving plenty of room for the article to be stored in it. Stitch up the sides on the machine, turn over the edges and stitch again. Leave the seams on the right side, and when the article has been put in, turn down the top twice, crease well and sew down with strong thread so that nothing can get in.

Ordinary newspaper is excellent for wrapping purposes as moths seem to have a rooted dislike for printers' ink. It is a safe precaution to wrap each garment separately for if several are put together a stray moth egg in one might mean destruction for all. Cardboard boxes, in good condition, are safe places for storage provided lids are sealed with strips of gummed paper to prevent a tiny moth from squeezing in. Every box, bag or paper parcel should be labelled so that you can put your hand on the right one without opening several.

Frustrating the Arch-Enemy

Wooden boxes or trunks with tightly-fitting lids and no cracks are satisfactory and so are the tin trunks many people brought from the Old Country. If there are any cracks in a wooden box they should be plugged up with a good crack filler before using. It is always a safe precaution to include in each bag, parcel and box some effective material for keeping at bay the arch-enemy. Some kinds kill moths, while others destroy the eggs. The most satisfactory is naphthalene balls or flakes as they work havoc on both moths and eggs.

If you have absolutely nowhere to store woollens and furs, take them outside once a month and hang them on the line in the sun and wind. I have found a long tin tube with a tight-fitting lid is an excellent means of protecting winter clothing. It is similar in appearance to a fat stove-pipe, and can be made by any tinsmith or other person who has the material at hand. Mine is five feet high and about 16 inches in diameter with a good bottom and lid. As it takes up so little room on the floor it is excellent for houses that are small and have no attic.

One thing that needs watching is the basket or box in which mending wools

are stored, for here moths can gorge to their heart's content if left undisturbed. This kind of container should have a tight lid and be cleaned regularly. A tin receptacle is really the most satisfactory. The box or bag that holds patches and remnants of woollen material or furs is another thing that should not be neglected. Infants' clothing stored year after year should be inspected periodically to make sure that flannels or knitted goods have not been feasted upon by moth grubs with hefty appetites.

It is quite plain that in order to keep free from the moth pest it is necessary to be ever on the alert. Even though there was never a sign of one in your house, an invader may get in without your suspecting it and will soon reproduce itself in large numbers. A well-organized campaign directed by mother, and entered into enthusiastically by every member of the family, is the best way of exterminating moths when once they have gained a foothold. Even the younger children can soon learn how to kill the ravenous pest.

Getting Rid of Bugs, Cockroaches, and Beetles

Bedbugs

Without a doubt, the curse of this western country is bedbugs. You may think that is far-fetched, but from long experience in the country travelling around I am in a position to know. These disgusting pests, which live on human blood alone, give off an offensive odor whenever touched. On entering an infested house this smell can be noticed immediately. In choosing materials for destroying the pest, remember this: that violent stomach poisons, such as paris green or arsenous oxide, do not affect bedbugs, as they do not take such substances into their stomachs. It is therefore necessary to use something that will attack the bugs from the outside. Of all things, plain coal-oil is the most satisfactory, as it kills in all stages of development by its penetrating powers. If the house is an old one, strip off all wall paper and remove the wainscoting and trim around the doors and windows, for it is in these

places that the eggs are laid in the early summer. Use a spray and do not be stingy with the coal oil. A feather dipped in the oil will often reach hiding places. With a small brush, paint all infested beds with coal oil and dust mattresses around the seams and buttons with a good insect powder. This usually consists largely of pyrethrum powder, which is made from certain kinds of chrysanthemum flowers. If there are any invaders on the wire springs of the bed, take a lighted candle and run it along, giving them lots of flame, and you will find that they drop off easily.

If a house has been newly papered, it will spoil the wall covering to spray coal oil. Fumigating with sulphur has been found very satisfactory, as the fumes penetrate into cracks and crevices and behind paper as well. For each 1,000 cubic feet use at least one pound of sulphur. See that the room is sealed up so that none of the fumes can escape. The objection to sulphur fumigation is that delicate colors in wall paper and furnishings are apt to be bleached.

The last stronghold of the invading armies is usually in the cracks of the floor. Sprinkle insect powder liberally on the floor and then brush it into the cracks, going across the grain. Leave the room unoccupied for a day or two and then sweep thoroughly.

Science has proved that leprosy, which has been such a scourge in Oriental lands for centuries, is taken from one person to another by bedbugs. Although we are mercifully spared from the ravages of leprosy, it behooves us to rid our homes of every last one of these disgusting pests—and we can do it if we set our minds to it.

Carpet Beetles and Buffalo Bugs

If you are having any trouble with carpet beetles or buffalo bugs in carpets, blankets, or any other heavy woollens, use naphthalene in either of its forms and it will kill the insect in all stages of its existence.

Cockroaches

Cockroaches are among the most undesirable of household pests, as they leave behind them a disgusting deposit on food or on any other thing over

which they travel. Breeding places are found where there is darkness, dampness and dirt, so the first thing to do is to see that sanitary conditions are improved. The simplest and best way to get rid of cockroaches is to dust shelves, tables, floors, runways and hiding places of the pest with sodium fluorid. They soon come out of their hiding places and pick up the powder on their legs. As they frequently cleanse their legs by drawing them through the mouth parts, the poison is taken into their digestive systems very quickly. This kills them every time. Borax is often used, but is not as sure as sodium fluorid.

Rubber is Precious

When rubbers or overshoes get muddy or otherwise soiled clean them as soon as possible with warm, soapy water and a soft brush. Wipe dry and keep water from seeping inside as this may rot the lining.

Store Overshoes in Safety

Do not allow overshoes to lie around during the warmer months. Clean as directed and fill the feet with crushed paper. This keeps them shapely. Store in a box with a tight-fitting lid, safe from a stray moth. Not that moths eat rubber, but how they can wreck fur trimming and make a good pair look too shabby to wear for next season.

If your rubbers are no longer fit to use, buy carefully for quality and comfort. See that the children's are an easy fit over their largest pair of shoes.

As for yourself, do not even consider wearing low-heeled rubbers with dress shoes because high heels will cut through. So many people young and old, scuff footgear by kicking it off, or by pulling it on in a hurry and tearing the tops. When hard and icy, chunks may even be torn out of rubbers through careless handling. Better to warm them first and avoid damage.

Be Kind To Your Treasures

When there is sickness in the house, a hot water bottle or an ice-cap is likely

to be a positive treasure. Never pour boiling water into the bag because rubber is permanently damaged by intense heat, and the patient might be seriously burned if unconscious. Instead, mix hot and cold water in a jug until the right temperature and then fill the bag not more than half. Overloading strains the fabric and makes the bottle less comfortable for the patient. Press out the air and screw on the cap.

You may wish to cover the bag with a cloth or a jacket. If so, be sure to use tapes to hold it in place. Never use pins not even a safety, if you want to avoid punctures.

In filling an ice-cap, place it on a flat surface and put in the pieces carefully so the sharp edges cannot pierce the rubber. When replacing the screw, see that as little air as possible is bottled up. Fold a clean towel around the ice-cap but never use pins.

Empty rubber bags when putting them away and inflate slightly to prevent the sides from sticking together. Before replacing the caps make sure they are attached to the ring with a piece of string. Unfortunately rubber does not last indefinitely, especially in a hot dry climate such as this. It pays to store sick-room equipment in a cool place and to examine it periodically. Soaking in water is a help, but not after the rubber has cracked. As a rule bath or sink mats used regularly in water will out-last articles allowed to dry out. Sunlight and heat are known to damage rubber, so keep it in a cool place away from the light. Extreme cold stiffens it, but it usually become pliable again if warmed before using.

Enemies of Rubber

Grease and oil spell destruction to goods made of rubber by gradually making it soft and gummy. Therefore, keep salves, cold creams, oil and such-like away from rubber goods and make it a rule to wash rubber gloves in warm soapy water before taking them off, particularly after washing dishes.

When it is necessary to get another pair, buy gloves that are large enough. If you wear seven in fabric, take eight in rubber, or even larger but beware of long fingers as they are clumsy to work in and are apt to tear.

Before putting on rubber gloves, dust your hands with talcum or even a little cornstarch. Slip the glove over the fingers and then draw the cuff over the thumb. Never pull a rubber glove over the entire hand at once, because it stretches the material and may easily rip it.

The tines of forks, sharp knives, skewers, and other pointed utensils are a positive danger to rubber gloves, especially when hiding in dishwater. To avoid trouble, keep such things in sight. In washing woodwork or doing painting beware of splinters and hidden nails or tacks.

Suppose your gloves do spring a leak all is not lost. If the hole is in the end of a finger, you can make it water-tight by tying the tip with a piece of soft string. In other parts of the glove try a tire patch.

If one glove is good only for salvage, save the mate to pair up with another. Who cares whether they match in brand or color! Two for the same hand will make a pair if you turn one inside out. Gloves no longer water-tight can still be used on painting jobs.

Care of Gloves

Be just as careful about taking off rubber gloves as you were about putting them on. Roll back the cuff until you can slip out the thumb; then draw the glove over the fingers, inside out. Reverse and inflate slightly to fill the fingers with air. Hang up singly by a spring clothes pin attached to one edge of the cuff.

Take care of the rubber plate-scraper. Like all other rubber goods they become soft and gummy from the action of cream, butter or other fats. To delay the softening wash in warm, soapy water as soon as possible after use. Then hang

up where knives or other utensils cannot nick the edges.

It will pay you to take extra good care of girdles, foundation garments, hose supporters and elastic of all sorts.

Regularly inspect these things and reinforce where necessary. A bit of repairing may make them last much longer. I keep good pieces of elastic or webbing from a discarded garment for repairing the next. Do not permit a foundation garment to become soiled; better by far to wash it regularly so that gentle treatment will be enough. Before putting it into water, make a note of the length at front, back and sides. Then as it dries you can gently stretch the article to its original measurements.

For a boned article, an oval container like a baby-bath is handy. Make up enough lukewarm suds to cover it, using at least two tablespoons of a mild soap to a gallon. If it is necessary to soften the water, use only enough borax or ammonia to break the hardness, and do this before adding the soap flakes.

See that all the soap is dissolved, put in the article and squeeze the suds through and through the fabric with the hands. Do not rub, since friction shortens the life of the material and the elastic webbing as well. Continue squeezing the suds in and out for four or five minutes.

Spread out the garment on a flat surface or on the side of the container to inspect it. If there are still streaks, gently pat on some of the soap flakes and use a soft brush. Hose supporters can be done in the same way.

Rinse in two or three clear waters of the same temperature. Press out the water against the side of the container. Never wring or twist as this shortens the life of the elastic yarns. Lay the garments on a thick bath towel, place another on top and roll all together.

Always hang a foundation garment lengthwise, not crosswise. If one-piece, suspend by the shoulder straps over a dress hanger. In the case of a girdle,

hang by a cord run through the garter links. Tie the cord to a hanger. Gently pull the fabric and the elastic parts lengthwise to prevent widening.

Dry indoors if possible, at room temperature, since sunlight and intense heat weaken the rubber. When hanging out of doors, choose a shady place. Stretch the garment occasionally to make sure that it returns to the original measurements. Ironing is not necessary, but if you wish to press the lace use only very moderate heat. Never iron the elastic or it will be permanently damaged.

Household Hints

To dry a large wash inside, stretch two strands of clothes rope about seven feet high across a room. At one end have the ropes about one foot apart, on the other side of the room about three feet. Now fasten your clothes between, small pieces at one end, larger pieces towards the other side. Sheets can come last, fastening the customary way in line with the ropes, sort of enclosing the smaller pieces. One to two inches of room length will be sufficient for each article of clothes. Have ropes stretched very tight between hooks.

* * *

To clean burned saucepans, fill with salt and water, soak a few hours, then bring slowly to a boil. There will then be no trouble in removing burned particles and the lining of the pan does not suffer in the process.

* * *

When washing men's overalls, soak in warm suds for an hour. Lay the overalls on the washboard and scrub lightly with a scrubbing brush. Put into clean suds and repeat the scrubbing. Rinse thoroughly in clean water. If possible hang on line to drip without wringing, thus preventing those objectionable white lines.

To lengthen a quilt that is too short to tuck under the mattress, take a double fold of an old blanket and stitch it across on the machine several times. Attach to the quilt and baste flour sacks or new cotton material over it. Use these protectors over your other quilts and woollen blankets too. It is much easier to remove one of these and wash them than it is to wash bulky quilts.

* * *

I use sealers to make containers for tapioca, rice, beans, etc. Sealers that have become slightly chipped or cracked will do, then paint them with quick drying enamel, all except a three-quarter-inch strip down the unlettered side. This unpainted strip of glass shows the quantity left in the jars. I also paint the tops. They make a neat receptacle for dry foods and help to keep the pantry shelves tidy and attractive.

* * *

When using a power washer in the house in the winter time, instead of having the window open to let the exhaust pipe out, cut a board that fits under the window sash and make a hole in it large enough to allow the exhaust pipe to pass through.

* * *

To shine windows, put laundry bluing in water and wash with a cloth. Then use old newspapers to polish glass. This makes a good job, uses up old newspapers, and leaves no washcloths to clean.

* * *

To take printed letters out of flour sacks, rub the printed part with lard and roll up tightly overnight. In the morning rub out in warm sudsy water, when the printing will be found to be almost gone. Wash in the usual way with the rest of the washing.

Forget the big heavy bake board. A square of canvas serves the purpose much better, and when you lift pastry to place on the pan roll it on the rolling pin. It's a deft trick which overcomes many annoyances.

* * *

Instead of hanging your kitchen scissors on one small hook, which means two dangerous sharp points extended, put in two hooks, one for each handle. The scissors are just easily lifted off them as from one.

* * *

Have you been saving all the wax from your jelly glasses? To be sure it is perfectly sterile for use this year, pour a good quantity of boiling water over the accumulation and let cool. Then remove the clean cake of wax.

* * *

When sheets and tablecloths are partly worn cut off the hems along one side and one end and re-hem. This will bring all the folds in a new place and considerably lengthen the life of the article.

* * *

If your oven is non too light—use the handy flashlight. It saves much food from scorching. The little light is so handy about the house. Have you tried using it on your sewing machine to light difficult sewing? Attach it to the machine bar with a couple of elastic bands and focus the light right on the work.

* * *

There are innumerable uses for spring clothespins. Fasten your strainer cloths to the edges of the containers with them. Use them to clip back curtains that blow at the open window. Hold your cook book open with them. A splendid guard around little chicks is made from the walls of paper cartons clipped together with clothespins. It is easily adjusted and keeps out drafts too.

While cooking boiled salad dressing, beat with a rotary egg-beater. The texture will be light and smooth.

* * *

A great time-saver in grape preserving time is putting the pulp through the flour sifter to remove the seeds. It works like magic.

* * *

The loops from hose supporters make splendid hang-ups for such articles as pot holders.

* * *

A sprinkling of talcum powder in your garden gloves means much added comfort on hot summer days.

* * *

An oilcloth cushion is one of the handiest things that I use every week. I made an oilcloth cushion to put under my knees when I wash the floors. I filled it with straw (hay would do), I sewed the seams on the right side by machine and put a loop on one corner to hang it up when not in use. I wipe the cushion off after I have used it and it is ready for the next time. This cushion is a saving on the knees and on clothing.

* * *

To renovate leather chairs, take one pint of linseed oil; boil it and let it stand till nearly cold. Then stir into it half a pint of vinegar. When the two are perfectly mixed, bottle and it is ready for use. Shake bottle before using. Pour a little on a soft cloth. Rub it well into leather, then polish with a soft clean duster. This polish softens and prevents leather from cracking.

* * *

To prevent the bottoms of saucepans becoming smoked up so that it is impossible to clean them after they have been directly over the flame, soap them well on the bottom before putting on the stove. The black can be easily wiped off with newspaper before wash-

ing and your saucepans will be clean and shining.

* * *

When anything is burnt or caught on aluminumware, do not pour cold water into the utensil. It will cause it to warp. Let it partly cool and then turn in either hot or cool water and let soak awhile.

Decorating Linoleum

NO matter how thoroughly our living room was house-cleaned or decorated, it always looked shabby, simply because the linoleum, which was still good, had the pattern worn off in the centre. Last spring we painted and stippled this linoleum, and not only changed the whole appearance of the room, but we still have, after one year, a very pretty and serviceable floor covering, showing very little sign of wear.

The linoleum was first thoroughly scrubbed, and then wiped off with a rag wet with turpentine. We used the best quality of paint, and chose a medium dull yellow color. When the linoleum was dry after wiping with turpentine, we gave it three coats of this yellow, allowing to dry thoroughly between each coat. The next step was to cut a piece of sponge into three different sizes, and pour a sample of brown, green and cream paint into tobacco tins. Taking very, very little paint on each sponge, we daubed it on the floor, trying out various patterns.

Eventually when we got a pattern we liked we wiped off the others with turpentine. We then repeated the pattern in strips across the entire width until the surface was covered. This was allowed to dry thoroughly and was then given three coats of clear varnish, making sure that each coat was dry before application of the next coat. The floor was then waxed and has been kept well waxed. We now have a floor covering with a pattern that we like much better than the original.

Another Book in The Countrywoman Handbook Series

The Countrywoman Handbook

—Book No. 3. Contains the most recent information on Nutrition —what foods are necessary to secure the proper quantities of vitamins, calories, and minerals. Much useful information on Canning and Cooking. Useful menus and plans for meals. The above is just a part of the practical information contained in this splendid book.

Price.....only 25c Postpaid

Send all orders to---

The Country Guide Book Department

WINNIPEG, CANADA

